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# ENGLISH COMPOSITION

IN PROSE AND VERSE,

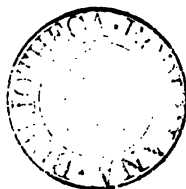
BASED ON GRAMMATICAL SYNTHESIS.

BY

WALTER SCOTT DALGLEISH, M.A. EDIN.,

VICE-PRINCIPAL OF DREGHORN COLLEGE.

THIRD EDITION.



EDINBURGH:

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## PREFACE.

THIS Book is intended as a sequel to the ordinary Text-Books on English Grammar and Analysis. It takes up the subject where analysis leaves it; and as its method is synthetical throughout, its processes form the natural and necessary complement to those of analysis.

The process of grammatical Synthesis which forms the fundamental peculiarity of this work (*vide* § 41, *et seq.*), will be found to differ widely from the so-called synthesis hitherto in use. This latter process, which is little else than the conversion of a series of similar simple sentences into one complex or compound sentence, corresponds rather with what in the following pages is termed Contraction (§ 29),—an exercise which, however useful incidentally, neither requires great skill, nor conduces to much mental exertion. This work, on the contrary, aims at making the building up of sentences by Synthesis, as exact and useful a discipline as the breaking down of sentences by Analysis is now admitted to be. Accordingly, in the following exercises,—especially will this be noticed in those on complex and compound sentences,—each element in the data has a specific function to perform; so that if the sentence, constructed according to the given formula, were to be again analysed, the relations of its clauses and parts would be the same as those in the formula. It is in this sense that the synthesis here proposed forms the exact counterpart of grammatical analysis. The process, it may be added, is simply that of nature reduced to a system; for there is no one who, in making a sentence, does not, how-



ever unconsciously, go through the same process of considering and combining the items of thought of which it is to be composed. It is hoped that, by this method, the teaching of English Composition,—hitherto the least systematic, and when professing to be systematic the least profitable, of school subjects,—may be rendered as valuable an instrument of mental training as English Grammar has of late become.

A glance at the Table of Contents will shew that this synthetic character has been maintained throughout the entire work. It requires Words to be built into Sentences; sentences into Paragraphs; and paragraphs into Themes. While this general outline has been adhered to, the usual details and applications of composition have not been omitted, but have been systematically wrought into the plan of the work. Thus the often meaningless and loose exercise of filling up “elliptical sentences” has, under the head of *Enlargement* (§ 80), been employed as a test both of thought and of grammatical knowledge. *Transposition* has been applied to the change from the Direct to the Indirect form of speech, which in classical schools may, in some measure, prepare the pupils for understanding the difficulties of the “*oratio obliqua*.” *Punctuation* is treated of in connection with each kind of sentence, separately. *Figurative Language* falls under the head of the “Selection of Words” in a sentence. *Paraphrasing* (which is strictly defined, § 75) also finds its proper place in the Part devoted to the Sentence; for the real object of the process is to express a given thought in original language. In like manner, *Summary* (*Précis Writing*), implying as it does both analysis and synthesis, stands intermediately between paragraphs and themes. The important place which the last-named exercise occupies in the examinations for the public services, seemed to warrant its treatment with considerable minuteness and special care.

The plans suggested for Theme writing will, it is believed, be found at once less ambitious and more practical,—more within

the comprehension and the powers of school boys and girls,—than those usually adopted. They are, in fact,—as a reference to §§ 88, 91, and 120, 121, will shew,—a simple carrying out in a higher form of the “Object Lessons” of our most elementary schools, and thus tend to exercise the observing powers of the young mind long before the reflective powers are called into play. The exercises are at the same time carefully graduated, from the simplest and briefest narration of daily occurrences, and description of every-day objects, to the more abstract argumentative themes, which, in the case of advanced pupils, will form an introduction to the study of Rhetoric proper, as treated of in the works of Whately, Blair, and Campbell.

In this connection great importance is attached to “Scheme-making,” or the preparing of outlines from which themes or paragraphs are to be written. For this exercise special directions have been given at § 114 ; and it is suggested that teachers should encourage the idea that this is as important an exercise as that of writing the complete theme. It is so in reality ; for on the completeness and accuracy of the outline the true excellence of the after composition, as an expression of connected thought, mainly depends.

In the chapters on Versification, the author has made the experiment at once of discarding the classical names hitherto usually employed in English prosody, and, at the same time, of very much simplifying the treatment of this part of the subject. The chief reason for adopting such a change was the evident impropriety of using terms which in Latin apply to *length* and *shortness* of sound, for what in English denote *strength* and *weakness* of accent. In classical prosody, an Iambus means a *short* and a *long* syllable ; in English it means a *weak* and a *strong* accent,—a difference, the neglect of which could not but lead to misconceptions as to the nature both of accent and of quantity. It may be expected, on the other hand, that a clearly marked distinction between these two principles may

tend to give greater prominence, in Classical Prosody, to the rhythm of the verse, as distinct from its quantitative measure. Whether the classification here proposed (§§ 144, 157, *et seq.*) is adequate or satisfactory is a different question,—one which this is not the proper place to discuss.

In this part of the work, the further experiment has been made of giving practical exercises in English prosody. Some of these exercises are not new. Others, however, such as Exercises 61, 62, are, so far as the author is aware, now suggested for the first time; and he will be glad to find that his own experience of their utility in training the ear and improving the taste of more advanced pupils, is confirmed by that of teachers who may adopt the system.

Exercises, it will be seen, form the greater part of the work, only such explanations being given as are necessary to make the exercises intelligible, and the method of their arrangement clear. This plan has been adopted in preference to that of a discursive treatise (such as Dr Irving's admirable work), because in schools Composition must be taught by constant practice rather than by theoretical exposition. The Exercises themselves are the gradual accumulation of the last five or six years, and most of them have already been subjected to the test of practical use. A few of the sentences in the earlier exercises have been taken from such text-books as those of Parker and Morell, but generally for a different purpose from theirs. The Exercises on the Synthesis of sentences have been specially prepared from the works of writers of acknowledged excellence.

The author has only further to express his obligations to several friends,—in particular to the Rev. Canon Robinson of York,—who have favoured him with valuable suggestions while the work was passing through the press.

W. S. D.

*March 1863.*

## NOTE TO THIRD EDITION.

A THIRD Appendix, containing an Explanation of Grammatical and Rhetorical Terms, arranged alphabetically, has been added to this Edition. The list includes several Terms not contained in the body of the work, and others which, though there referred to, are not precisely defined. The reference made, whenever possible, to the pages of the book renders this List so far serviceable as an Index to the Volume.

W. S. D.

*September 1864.*



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# BOOK I.—COMPOSITION IN PROSE.

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## INTRODUCTION.

1. The Art of Composition is regulated by the laws of Rhetoric, which, in its widest sense, is the science of the Expression of Thought. It will readily be understood that Rhetoric cannot supply us with thoughts: these the mind must originate for itself, or gather from the various sources within its reach,—as observation, reading, reflection. When, however, any one is possessed of information, or convinced of truths, which he wishes to communicate to others, the science of Rhetoric points out to him the best methods of arranging, dressing, and giving out his material.

2. The most general division of the subject gives us two forms of Composition—

I. Composition in Prose,

II. Composition in Verse.

3. A complete prose composition is in the following treatise called a **THEME**. The parts of a Theme, each of which is devoted to a special part of the subject, are called **PARAGRAPHS**. And every Paragraph is made up of **SENTENCES**. Hence there are three distinct steps in the art, requiring separate treatment:—

1. How to construct single *Sentences*, so as to give the best expression to every single thought.
2. How to combine sentences into *Paragraphs*, so as to give the best expression to a connected series of thoughts.
3. How to combine paragraphs into a *Theme*, so as to give the best exposition of a whole subject.

4. Accordingly, the following lessons are thus arranged :—

Book I. Composition in PROSE.

Part I. Structure of *Sentences*.

Part II. Structure of *Paragraphs*.

Part III. Structure of *Themes*.

Book II. Composition in VERSE.

## PART I.—THE STRUCTURE OF SENTENCES.

### Chapter I.—Preliminary Definitions and Processes.

5. A sentence is a complete thought expressed in words.

6. The essential elements of a sentence,—that is, the parts without which no complete thought can be expressed,—are the *Subject* and the *Predicate*.

7. The *Predicate* is that part of the sentence which makes a statement (verb) about something.

8. The *Subject* names (noun) the thing about which the statement is made.

9. The essential elements of a sentence may be thus enlarged :—

SUBJECT.			PREDICATE.		
Attribute.		Noun.		Verb.	
				Object.	
					Adverb.

10. The object expresses that to which the action of a Transitive verb passes.

11. Some verbs (chiefly those of giving, accusing, &c.), require a secondary object to complete their meaning, besides the primary object. This secondary object may be an Infinitive, a Genitive (of), or a Dative (to or for).

12. These elements are of three degrees ; each of them may be, 1st, a Word ; 2d, a Phrase ; 3d, a Clause.

13. A Phrase, or element of the second degree, is a form of words containing no subject or predicate ; as, *Spring returning*.

14. Phrases are of three kinds, named according to the functions they perform in sentences, viz. :—

1st. Substantive Phrase = a noun.

2d. Attributive Phrase = an adjective.

3d. Adverbial Phrase = an adverb.

15. The different kinds of phrases are introduced by the following Prepositions respectively :—

I. Substantive,	To (with Infin.).
II. Attributive of,	<ol style="list-style-type: none"> <li>1. Possession—of, with.</li> <li>2. Privation—without.</li> <li>3. Inclination—for.</li> </ol>
III. Adverbial,	<ol style="list-style-type: none"> <li>1. Rest—in, on, over, under, at.</li> <li>2. Motion—to, from, over, under.</li> </ol>
	I. PLACE.
	II. TIME.
	Till, at.
III. Adverbial,	<ol style="list-style-type: none"> <li>1. Agent—by.</li> <li>2. Instrument—with (neg. without).</li> <li>3. Connection—(along) with, against.</li> </ol>
	III. MANNER.
	<ol style="list-style-type: none"> <li>1. Reason—from.</li> <li>2. Purpose—for, to (with Infin.).</li> <li>3. Condition—with (neg. without).</li> <li>4. Material—of (neg. without).</li> </ol>
	IV. CAUSE.

16. A Clause, or element of the third degree, is a member of a sentence which contains a subject and predicate within itself; as, *When spring returns*.

17. A principal clause contains a leading and independent statement; that is, expresses by itself a complete thought. In tabular analysis, principal clauses are represented by capital letters, A, B, C, D, &c.

18. A subordinate clause explains some part of a principal clause. It is represented by a small letter corresponding with that of its principal clause, *a, b, c, d, &c.* The different degrees of subordination are expressed by algebraic indices  $a^1, a^2, a^3$ , &c.; their order within the same degree by co-efficients,  $1a^1, 2a^1, 3a^1$ , &c.

19. Subordinate clauses, like phrases, are of three kinds, named according to the functions they perform in sentences, viz. :—

1st. Substantive Clause = a noun.

2d. Attributive Clause = an adjective.

3d. Adverbial Clause = an adverb.

20. Subordinate clauses are joined to principal clauses by such connectives as the following :—



I. Substantive, stating—	{	1. Fact—that, what, whether.		
		2. Person—who.		
		3. Place—where.		
		4. Time—when.		
		5. Manner—how.		
II. Attributive to,	{	1. Person—who, that.		
		2. Thing—which, that.		
		3. Place—where (= in which).		
		4. Time—when (= at which).		
		5. Reason—why (= for which).		
III. Ad- verbial of	{	I. PLACE.	{	1. Rest—where.
				2. Motion—whither(to), whence(from).
		II. TIME.	{	1. Point—when, before, after.
				2. Duration—while, since, until.
				3. Repetition—whenever, as often as.
		III. MANNER.	{	1. Likeness—as, as if.
				2. Degree—as much as, than.
				3. Effect—(so) that.
		IV. CAUSE.	{	1. Reason—because, since.
				2. Purpose—(in order) that, lest (neg.).
				3. Condition—if, unless (neg.).
				4. Concession—though.

21. A Simple sentence has only one subject and predicate ;  
as, A.

22. A Complex sentence has only one principal predicate,  
with one or more subordinate clauses ; as, A,  $a^1$ ,  $1a^2$ ,  $2a^2$ , &c.

23. A Compound sentence has more than one principal clause,  
each of which may have any number of subordinate clauses ; as  
A  $a^1$ ,  $a^2$  ; B  $b^1$  ; C,  $c^1$ ,  $c^2$ ,  $c^3$ ,  $c^4$ .

24. In a compound sentence, a principal clause, with its own  
subordinates, forms a complex clause ; as, C,  $c^1$ ,  $c^2$ ,  $c^3$ ,  $c^4$ , in  
the last example.

25. Co-ordinate clauses are those which are independent of  
each other, or have a common dependence on a superior clause.

26. Co-ordination is of four kinds :—

- |                 |     |  |
|-----------------|-----|--|
| 1. Copulative,  | .   | expressed by <i>and</i> , signified by + |
| 2. Disjunctive, | .   | ... <i>or</i> , ... —                    |
| 3. Adversative, | .   | ... <i>but</i> , ... ×                   |
| 4. Illative,    | . { | ... <i>therefore</i> , ... ∴             |
|                 |     | ... <i>for</i> , ... ∴                   |

**27. Fundamental law :—***Every sentence must contain at least one independent Predicate.*

A form of words may contain several subjects and predicates, and yet not be a sentence ; as, “ That he had frequently visited the city in which he was born,”—which, though containing two distinct predicates, is not a sentence. The connective “ that ” implies the dependence of the clause it introduces upon some other clause, as “ He said,” “ I have heard,” “ It is true.” Hence the essential predicate must be *independent*.

### Exercise 1.

*Complete such of the following expressions as are not sentences :—*

1. A design which has never been completed. 2. The honour of having been the first to welcome His Royal Highness. 3. The author having suddenly died, and left his work unfinished. 4. No sooner was William seated on the throne, than seeming to have lost all his former popularity. 5. He is taller, stronger, wiser. 6. That the king was ignorant of the real circumstances ; that he had not examined the warrant which he had signed, and was therefore not responsible for the proceeding. 7. The Prince, when he saw the hopelessness of his cause, turned and fled. 8. The artist being of opinion that a national recognition, through intelligible symbols, of the great principles by which the patriot was actuated from first to last, is the only fitting way to do honour to his memory. 9. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality. 10. The most illustrious benefactors of the race being men who, having risen to great truths, have held them as a sacred trust for their kind, and have borne witness to them amidst general darkness. 11. Seeing that the varnish of power brings forth at once the defects and the beauties of the human portrait. 12. How much less in them that dwell in houses of clay, whose foundation is in the dust.

**28. Expansion.** An element of a sentence is said to be expanded when it is changed from a word to a phrase, or from a phrase to a clause, without introducing any new idea ; as,

1. A prudent man is respected.      1st degree, WORD.

2. A man of prudence      do.      2d ——— PHRASE.

3. A man who is prudent do.      3d ——— CLAUSE.

The expansion of an element often necessitates a change in its attribute ; as, A *very* prudent man = A man of *great* prudence.

## Exercise 2.

*Expand the words printed in italics in the following sentences into phrases :\**—

1. The girl sang *sweetly*.
2. *Lying* is one of the meanest of vices.
3. The *grateful* mind loves to consider the bounties of Providence.
4. *Walking* is conducive to health.
5. Very *brave* soldiers fell at Bannockburn.
6. The husbandman's treasures are renewed *yearly*.
7. Cromwell acted *sternly* and *decidedly* when it was necessary to do so.
8. *Error* is human; *forgiveness*, divine.
9. *Idleness* prevents our true happiness.
10. *Delay* is *always* dangerous.
11. His *indolence* was the cause of his ruin.
12. Leonidas fell *gloriously* at Thermopylae.

## Exercise 3.

*Expand the words printed in italics in the following sentences into clauses :†*—

1. *Quarrelsome* persons are despised.
2. We manure the fields *to make them fruitful*.
3. The *contented* man is always happy.
4. *The manner of his escape* is a profound mystery.
5. Some persons believe *the planets to be inhabited*.
6. The appearance of a prince *possessing* so much virtue and personal grace, was the signal for universal rejoicing.
7. *Truly wise* philosophers are even rarer than *very learned* scholars.
8. He answered contemptuously, *believing himself to have been insulted*.
9. No one doubts *the roundness of the earth*.
10. *His guilt or innocence* is still uncertain.
11. The sea, *having spent its fury*, became calm.
12. The people, *seeing so many of their townspeople fall*, were exasperated beyond all sense of danger.
13. *The battle having been concluded*, the general began to estimate his loss.
14. *The barricade being forced*, the crowd immediately rushed out.

29. *Contraction.* This process is the reverse of expansion, and may be performed—

1. By converting a principal into a subordinate clause, or a subordinate clause into a phrase, or into a single word ;—
2. By omitting, in a compound sentence, elements common to different clauses.

## Exercise 4.

*Contract the following sentences, by converting one or more of the principal clauses into subordinate clauses, or into phrases :—*

\* For the proper connectives, see § 15.

† For the proper connectives, see § 20.

1. He descended from his throne, ascended the scaffold, and said, "Live, incomparable pair." 2. I took them into the garden one summer morning, and shewed them two young apple-trees, and said, "My children, I give you these trees." 3. The light infantry joined the main body, and the enemy retired precipitately into Lexington. 4. Just give me liberty to speak (*condition*), and I will come to an explanation with you. 5. He was a worthless man (*cause*), and therefore could not be respected by his subjects. 6. He arrived at that very moment (*negative condition*), or I should have inevitably perished. 7. Egypt is a fertile country, and is watered by the river Nile, and is annually inundated by it; and it thus receives the fertilising mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not produce. 8. Thomas à Becket completed his education abroad, and returned to England; he entered the church, and rapidly rose to the grade of Archdeacon.

### Exercise 5.

*Contract the following complex into simple sentences:—*

1. As he walked towards the bridge, he met his old friend the captain. 2. When he had spoken for two hours, the member resumed his seat. 3. The ground is never frozen in Palestine, as the cold is not severe. 4. The choice of a spot which united all that could contribute either to health or to luxury, did not require the partiality of a native. 5. There are many injuries which almost every man feels, though he does not complain. 6. Socrates proved that virtue is its own reward. 7. Cromwell followed little events before he ventured to govern great ones. 8. When darkness broke away, and morning began to dawn, the town wore a strange aspect indeed. 9. After he had suppressed this conspiracy, he led his troops into Italy. 10. The ostrich is unable to fly, because it has not wings in proportion to its body.

### Exercise 6

*Contract the following sentences, by omitting elements common to different clauses:—*

1. Plato was a great philosopher, and Aristotle also was a great philosopher. 2. Death does not spare the rich, and as little does death forget the poor. 3. In his family he was equally dignified and gentle, in his office he was equally dignified and gentle, in public life, also, he was equally dignified and gentle. 4. The hyena is a fierce animal, the hyena is a solitary animal, and the hyena is found chiefly in the desolate parts of the torrid zone. 5. Baptism is a sacrament of the Christian Church, and the Lord's Supper is a sacrament of the Christian Church. 6. The sun shines on the good, and the sun shines equally on the bad. 7. Of all vices, none is more criminal than lying; of all vices, none is

more mean than lying; and of all vices, none is more ridiculous than lying. 8. Alfred was wise, and Alfred was good; Alfred was a great scholar (not only), and Alfred was one of the greatest kings whom the world has ever seen.

**30. Enlargement.** An element of a sentence is said to be enlarged when there is added to it a new word, phrase, or clause, expressing an additional idea, *e. g.* :—

1. (Simple) A prudent man is respected.

2. (Enlarged) A prudent man is *most* respected by his fellows when he is also generous.

### Exercise 7.

*Enlarge the following sentences by the addition of attributive words to the nouns, of modifying words or phrases to the verbs, or of secondary objects when required by the sense :\**—

1. Alexander ——— was the son of Philip ———. 2. ——— years have passed away ——— (*phrase of time*). 3. Robert Bruce ———, died in 1329 ———. 4. Have you ever considered the wonderful structure ———? 5. The general resolved to give battle ——— (*dative object*), ——— (*time*). 6. The master accused his clerk ——— (*genitive object*), and the judge sentenced him ——— (*infinitive object*). 7. He resides ——— (*place*) ——— (*time*), and goes ——— (*place*) ——— (*time*). 8. The earth ——— moves round the sun ———. 9. The ship set sail ——— (*absolute phrase*). 10. Bonaparte was imprisoned ——— (*place*) ——— (*time, how long*), where he died ——— (*time, when*). 11. Cotton is imported ———. 12. The enemy began their attack ——— (*absolute phrase*). 13. The swallows disappear ———. 14. The conversation was interrupted ———. 15. The spire was struck ———. 16. The maniac shot himself ———. 17. He will overcome his present difficulties ——— (*condition*). 18. The eye was made ———. 19. The captain set sail ———. 20. The fort was abandoned ———. 21. Many men succeed, ——— (*manner*); but ——— (*condition*) even the stupid may triumph. 22. Churches are erected ——— (*purpose*); and they are built ——— (*material*) that they may last ———. 23. The children heard the thunder roll ———. 24. The ensign was taken prisoner ———.

### Exercise 8.

*Enlarge the predicate in the following sentences by the addition of adverbial CLAUSES,† expressive of the relations indicated :—*

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\* For the proper connectives, see § 15.

† For the proper connectives, see § 20.

1. He had just completed his work ——— (time). 2. It was not known ——— (place) until ——— (time). 3. We are often so beset by temptation ——— (effect). 4. The righteous shall flourish ——— (likeness). 5. Government has offered a reward for the rebel ——— (concession). 6. He will succeed ——— (condition). 7. He would have succeeded ——— (condition). 8. He will have succeeded before next May, ——— (condition). 9. He will not succeed ——— (condition, negatively and affirmatively). 10. He would not have succeeded ——— (condition, negatively and affirmatively). 11. The evils of war are greater ——— (degree). 12. The evils of war are greater ——— (comparison). 13. The king fitted out an expedition ——— (concession) ——— (purpose). 14. We are often liberal rather ——— (reason) than ——— (reason). 15. Honour thy father and mother ———. 16. Man is born to trouble ———. 17. I would not grant his request ———. 18. I shall remain ———. 19. He failed to attract notice ———.

31. *Substitution* is the process of writing in the place of one word or phrase, another of the same, or similar, meaning, *e. g.* :—

1. The *favourers* of the *ancient religion* maintained that the pretence of making the people see with their own eyes was a mere cheat, and was itself a very gross artifice, &c.
2. The *adherents* of the *old faith* held that the pretext of making the people see for themselves was a mere subterfuge, and was itself a very vulgar trick, &c.

### Exercise 9.

*Substitute\* for the words printed in italics in the following passages others equivalent to them in meaning :—*

1. The *friends* of the Reformation *asserted* that nothing could be more *absurd* than to conceal, in *an unknown tongue*, the word of God itself, and thus to *counteract* the *will of heaven*, which, *for the purpose* of universal salvation, had *published* that *salutary* doctrine to all nations; that if this *practice* were not very absurd, the artifice at least was very gross, and *proved* a consciousness that the glosses and traditions of the clergy *stood in direct opposition* to the original text *dictated by supreme intelligence*; that it was now *necessary* for the people, so long abused by *interested pretensions*, to see with their own eyes, and to examine whether

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\* This exercise is intended merely to illustrate the process of substitution, which is subsequently more fully treated; and to test the extent of the pupil's vocabulary, rather than its accuracy, which will be considered in Part I. chap. VI., on the Selection of Words. The teacher may extend the exercise at pleasure, either by passages chosen from subsequent exercises, or from a historical or other text-book.

the *claims of the ecclesiastics* were founded on that charter which was on all hands acknowledged to be derived from heaven.

2. As they proceeded, the indications of approaching land seemed to be more certain, and excited hope in proportion. The birds began to appear in flocks, making towards the south-west. Columbus, in imitation of the Portuguese navigators, who had been guided in several of their discoveries by the motion of birds, altered his course from due west towards that quarter whither they pointed their flight. But, after holding on for several days in this new direction, without any better success than formerly, having seen no object during thirty days but the sea and the sky, the hopes of his companions subsided faster than they had risen; their fears revived with additional force; impatience, rage, and despair appeared in every countenance. All sense of subordination was lost. The officers who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with the private men; they assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe.

32. *Transposition* is the process of changing the order in which the parts of a sentence are arranged, without changing the sense; and allows such alterations on the construction (*e.g.*, from the active to the passive voice, or *v. v.*) as the new arrangement requires:—*e.g.*

1. The greatness of mind which shews itself in dangers, if it wants justice, is blameable.

2. (Transposed) If the greatness of mind which is shewn in danger wants justice, it is blameable.

### Exercise 10.

A. *Transpose\* the phrases and clauses in the following sentences, without altering the sense:—*

1. That morning he had laid his books, as usual, on the table in his study. 2. I shall never consent to such proposals while I live. 3. Many changes are now taking place in the vegetable world under our immediate notice, though we are not observant of them. 4. By those accustomed to the civilisation and the warm sun of Italy, it must have been felt as a calamity to be compelled to live, not only in a cold, uncultivated country, but also among a barbarous people. 5. Let us not conclude, while dangers are at a distance, and do not immediately approach us,

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\* As it is the purpose of these preliminary exercises to explain processes afterwards made use of, the pupil should be required to give as great a variety of arrangement of each sentence as possible.

that we are secure, unless we use the necessary precautions to prevent them. 6. You may set my fields on fire, and give my children to the sword; you may drive myself forth a houseless, childless beggar, or load me with the fetters of slavery; but you never can conquer the hatred I feel to your oppression. 7. Meanwhile Gloucester, taking advantage of the king's indolent disposition, resumed his plots and cabals. 8. In all speculations upon men and human affairs, it is of no small moment to distinguish things of accident from permanent causes. 9. At Bath, the remains of two temples, and of a number of statues, have been dug up, in laying the foundations of new streets and squares.

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**B.** *Transpose the following passages from the metrical to the prose order, without altering the sense:—*

1. Blest he, though undistinguish'd from the crowd  
By wealth or dignity, who dwells secure  
Where man, by nature fierce, has laid aside  
His fierceness, having learnt, though slow to learn,  
The manners and the arts of civil life.—*Cowper*.
2. From that bleak tenement  
He, many an evening, to his distant home  
In solitude returning, saw the hills  
Grow larger in the darkness, all alone  
Beheld the stars come out above his head,  
And travelled through the wood, with no one near  
In whom he might confess the things he saw.—*Wordsworth*.
3. Some feelings are to mortals given,  
With less of earth in them than heaven;  
And if there be a human tear  
From passion's dross refined and clear,  
A tear so limpid and so meek,  
It would not stain an angel's cheek,  
'Tis that which pious fathers shed,  
Upon a duteous daughter's head!—*Scott*.
4. 'Tis hard to say if greater want of skill  
Appear in writing or in judging ill;  
But, of the two, less dangerous is the offence  
To tire our patience, than mislead our sense:  
Some few in that, but numbers err in this;  
Ten censure wrong for one who writes amiss.—*Pope*.



5. The pain of death denounced  
Deterred [you] not from achieving what might lead  
To happier life,—knowledge of good and evil ;  
Of good, how just ? of evil (if what is evil  
Be real), why not known, since easier shunn'd ?  
God therefore cannot hurt ye, and be just ;  
Not just, not God ; not fear'd then, nor obey'd :  
Your fear itself of death removes the fear.—*Milton.*
6. To satisfy the sharp desire I had  
Of tasting those fair apples, I resolv'd  
Not to defer : hunger and thirst at once,  
Powerful persuaders, quickened at the scent  
Of that alluring fruit, urged me so keen.—*Milton.*
7. But, that thou shouldst my firmness therefore doubt  
To God or thee, because we have a foe  
May tempt it, I expected not to hear.  
His violence thou fear'st not, being such  
As we (not capable of death or pain)  
Can either not receive, or can repel.—*Milton.*
8. They heard, and were abash'd, and up they sprung  
Upon the wing ; as when men, wont to watch  
On duty sleeping found by whom they dread,  
Rouse and bestir themselves ere well awake.—*Milton.*
9. If you would consider the true cause  
Why all these fires, why all these gliding ghosts ;  
Why birds and beasts, from quality and kind ;  
Why old men, fools, and children calculate ;  
Why all these things change from their ordinance,  
Their natures, and pre-formed faculties,  
To monstrous quality : why, you shall find  
That heaven hath infus'd them with these spirits,  
To make them instruments of fear and warning  
Unto some monstrous state.—*Shakespeare.*
10. That you do love me I am nothing jealous ;  
What you would work me to I have some aim ;  
How I have thought of this, and of these times,  
I shall recount hereafter : for this present  
I would not,—so with love I might entreat you,—  
Be any further moved.—*Shakespeare.*

33. A DIRECT SPEECH gives the words exactly as spoken, the

speaker employing the pronouns of the first person; an INDIRECT SPEECH gives the words as reported by another. *E. g.* :—

*Direct.* I have frequently said to myself, "I shall never be happy till I have atoned for this offence."

*Indirect.* He had frequently said to himself that he would never be happy till he had atoned for that offence.

34. In transposing a speech from the direct to the indirect form, the following rules must be observed :—

1. The first and second persons must be changed to the third. *E. g.* :—*I* assure *you* ;—*He* assured *them*.

2. Each present tense must be turned into its corresponding past. *E. g.* :—

*I know* well.

*He knew* well.

*I told* you last year.

*He had told* them last year.

*I have* now explained, &c. *He had* now explained.

*I shall* endeavour, &c. *He would* endeavour, &c.

3. The nearer demonstrative *this* is changed into the more remote *that*. *E. g.* :—

*I shall* never forget *this* day.

*He would* never forget *that* day.

### Exercise 11.

*Transpose the following passages from the direct to the indirect form :—*

1. The Chancellor of the Exchequer :—"There is no commodity of more universal use than paper. It is a great error to suppose, as my right honourable friend has supposed, that paper is consumed exclusively by the rich."

2. "The rich, no doubt, are the largest consumers for writing purposes; but paper is consumed to an enormous extent by the poor, who can scarcely purchase a single article of daily consumption which is not wrapped in paper that enhances its price."

3. "Yes, I repeat, that enhances its price,—not in the same degree, I admit, as the paper consumed by the rich, who use the better sorts of writing paper, and finely printed books, that are taxed at the rate of 3, 4, and 5 *per cent.*"

4. Mr Macaulay :—"I am so sensible, Sir, of the kindness with which the House has listened to me, that I will not detain you longer. I will only say this, that if the measure before us should pass, and should produce one-tenth part of the evil which it is calculated to produce, and which I fully expect it to produce, there will soon be a remedy, though of a very objectionable kind."

5. Mr Macaulay:—"I could scarcely believe my ears when I heard this part of our plan condemned in another place. I should have thought that it would have been received with peculiar favour in that quarter where it has met with the most severe condemnation. What, at present, is the case? If the supreme Court and the Government differ on a question of jurisdiction, or on a question of legislation, within the towns which are the seats of Government, there is absolutely no umpire but the imperial Parliament."

6. Mr Pitt:—"The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor to deny; but content myself with wishing that I may be one of those whose follies cease with their youth, and not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not, Sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail where the passions have subsided."

7. "I trust myself," said Mr Brougham, "once more in your faithful hands, I fling myself again on your protection; I call aloud to you to bear your own cause in your hearts. I implore of you to come forward in your own defence,—for the sake of this vast town and its people,—for the salvation of the middle and lower orders,—for the whole industrious part of the whole country. I entreat you by your love of peace, by your hatred of oppression, by your weariness of burthensome and useless taxation; by yet another appeal, to which those must lend an ear who have been deaf to all the rest,—I ask it for your families, for your infants, if you would avoid such a winter of horrors as the last. It is coming fast upon you; already it is near at hand. Yet a few short weeks, and we may be in the midst of those unspeakable miseries, the recollection of which now rends your very souls."

8. "The slightest insult to a merchant, or the captain of the smallest naval craft, was enough to rouse your ancestors to war; what, then, ought to be your indignation at the simultaneous butchery of so many thousand Roman citizens at the bidding of this tyrant? Corinth, the brightest luminary of Greece, was threatened with extinction, merely for having given a somewhat haughty reception to your Ambassadors; and will you allow impunity to a despot who has dared to subject to the chain and to the scourge, and at last to a death of excruciating torture, a Consular Ambassador of the Roman people? Your ancestors would not brook the slightest infringement of the liberty of a Roman citizen, and will you not avenge his blood?"—Cicero, *Pro Lege Manilia*.

### Exercise 12.

*Transpose the following passages from the indirect to the direct form:—*

1. Mr Canning said, that the end which he had always had in view as the legitimate object of pursuit to a British statesman, he could describe in one word. The language of the philosopher was diffusely benevolent. It professed the amelioration of the lot of all mankind. He hoped that his heart beat as high towards other nations of the earth as that of any one who vaunted his philanthropy; but he was contented to confess that the main object of his contemplation was the interest of England.

2. The temper and character, said Mr Burke, which prevailed in our colonies were, he was afraid, unalterable by any human art. They could not, he feared, falsify the pedigree of that fierce people, and persuade them that they were not sprung from a nation in whose veins the blood of freedom circulated. The language in which they (the colonists) would hear them (the House of Commons) tell them this tale would detect the imposition; their speech would betray them. An Englishman was the most unfit person on earth to argue another Englishman into slavery.

3. In his speech at the trial of Warren Hastings, Mr Sheridan said, that whilst he pointed out the prisoner at the bar as a proper object of punishment, he begged leave to observe that he did not wish to turn the sword of justice against that man, merely because an example ought to be made. Such a wish was as far from his heart, as it was incompatible with equity and justice. If he called for justice upon Mr Hastings, it was because he thought him a great delinquent, and the greatest of all those who, by their rapacity and oppression, had brought ruin on the natives of India, and disgrace upon the inhabitants of Great Britain. Whilst he called for justice upon the prisoner, he wished also to do him justice.

4. Sir Robert Peel, addressing the students of the University of Glasgow, asked whether he said that they could command success without difficulty? No; difficulty was the condition of success. "Difficulty is a severe instructor, set over us by the supreme ordinance of a parental guardian and legislator, who knows us better than we know ourselves, as he loves us better too. He that wrestles with us strengthens our nerves, and sharpens our skill. Our antagonist is our helper." Those were the memorable words of the first of philosophic statesmen, the illustrious Edmund Burke. He (Sir Robert) urged them to enter into the amicable conflict with difficulty. Whenever they encountered it, they were not to turn aside; they were not to say that there was a lion in the path; but to resolve upon mastering it: and every successive triumph would inspire them with that confidence in themselves, that habit of victory, which would make future conquests easy.

5. Sir Edward Bulwer Lytton said he now proceeded to impress on them the importance of classical studies. He would endeavour to avoid the set phrases of declamatory panegyric which the subject too commonly provoked. But if those studies appeared to them cold and tedious, the fault was in the languor with which they were approached. Did they

think that the statue of ancient art was but a lifeless marble? Let them animate it with their own young breath, and instantly it lived and glowed. Greek literature, if it served them with nothing else, should excite their curiosity as the picture of a wondrous state of civilisation, which, in its peculiar phases, the world could never see again, and yet from which every succeeding state of civilisation had borrowed its liveliest touches.

6. Addison wrote in the *Spectator*, that when he looked upon the tombs of the great, every emotion of envy died in him; when he read the epitaphs of the beautiful, every inordinate desire went out; when he met with the grief of parents upon a tombstone, his heart melted with compassion; when he saw the tomb of the parents themselves, he considered the vanity of grieving for those whom we must quickly follow; when he saw kings lying by those who deposed them, when he considered rival wits laid side by side, or the holy men that divided the world with their contests and disputes, he reflected with sorrow and astonishment on the little competitions, factions, and debates of mankind.

7. Lord John Russell said, that he wished in that discussion to observe that respect which was due to the ruler of France. He had deserved well of England, he had deserved well of Europe, as a sovereign who had consulted the interests and the balance of power, both in wars and in treaties. Of the government of France, that was not the place to speak; nor was he, a member of that House, the person to speak of it. For his part, when he found that the French people were contented with their own government, and that that government gave a promise of stability, he was willing to respect their choice. It was for the French people to consider on what conditions they would be ruled, and what internal form their government should assume.

8. Mamerus Æmilius, the dictator [A.U.C. 321], having summoned a meeting, said that the immortal gods had undertaken that the public affairs should be carried on abroad, and that all things should remain in security; and that, in regard to whatever is required to be done at home, he himself would consult for the liberty of the Roman people. The most effectual protection of it, however, was that offices of great power should not be of long duration, and that a limit of time should be set to those whose jurisdiction could not be limited. Other offices were annual, but the censorship was quinquennial. It was a serious matter to live in subjection to the same persons throughout so many years, in a great part of the affairs of life. He would therefore propose a law, to the effect that the censorship should not be held longer than a year and a half.—*Livy*, IV. 24.

## Chapter II.—The Qualities of a Sentence.

35. Clear thinking must precede correct writing ; for no one can expect to convey thoughts accurately to others which have not assumed a complete and precise form in his own mind. This being understood, the excellence of a sentence, regarded as an expression of thought, depends upon two things : *first*, upon the selection of the words ; *second*, upon the arrangement of the words ; or, more briefly, on,

1st, Language ; 2d, Construction.

36. In each of these particulars, a good sentence requires three qualities :—

1. Perspicuity ; 2. Energy ; 3. Grace.

*Perspicuity* aims at conveying a clear and correct understanding of the ideas a writer wishes to express ; *Energy* enables him to do this in the most forcible, *Grace* in the most pleasing, manner.

\* \* The natural order of procedure is to select the words first, and to arrange them afterwards. As, however, the making of sentences to exemplify choice of words implies and requires some attention to Construction, the latter subject is, in the following exercises, treated of first.

37. The process of constructing sentences out of materials supplied, is termed **SYNTHESIS**.

\* \* In the following Chapters, special *Rules of Construction* are given for each kind of sentence,—Simple, Complex, and Compound.

38. An important aid to the construction of sentences, especially as regards perspicuity, is *Punctuation*, which is the art of indicating, by means of points, what members of a sentence are to be conjoined, and what members separated, in meaning.

39. The Points made use of for this purpose are :—

The period,	.	.	.	.	(.)
The comma,	.	.	.	.	{,}
The semicolon,	.	.	.	.	{;}
The colon,	.	.	.	.	{:}

\* \* \* Special *Rules of Punctuation* are given for each kind of sentence,—Simple, Complex, and Compound.

## 40. The occasional points are :—

The mark of interrogation,	.	.	( ? )
The mark of exclamation,	.	.	( ! )
Quotation marks, .	.	.	( " . . . " )
The dash,	.	.	( — )

## Chapter III.—Synthesis of Simple Sentences.

41. The process of Synthesis is the reverse of that of Analysis. The latter is the breaking down of a whole into its parts ; the former is a making up of parts into a whole.

42. In the following exercises in Synthesis, each element to be included in the sentence is stated separately, and the pupil is required to introduce into the sentence only such words as are necessary fully to express all the thoughts, using as subject and predicate the noun and verb printed in italics.

43. *Rules of construction in simple sentences* :—

I. The *natural* order of the words in a simple sentence is the following :—1st, The subject (with its attributes) ; 2d, The predicate ; 3d, The object (with its attributes) ; 4th, The adverb.

II. Perspicuity requires that the words most closely related should be brought as near to one another as possible.

III. A sentence often acquires energy by a departure from the natural order, and by making the proposition either,  
1. *Interrogative* ; as, “ Who does not hope to live long ? ” = “ *Every one* hopes to live long.” Or, “ Can any man serve two masters ? ” = “ *No man* can serve two masters : ” hence the rule, a negative interrogation = an affirmation ; and an affirmative interrogation = a negation ; or,  
2. *Exclamatory* ; as, “ What a piece of work is man ! ” or, “ Great is Diana of the Ephesians ! ” Interrogation and Exclamation are called figures of construction.

IV. When a sentence contains a number of adverbs and adverbial phrases, it may be rendered more graceful by bringing one at least of these to the beginning of the sentence, the adverb of *time* being, in this case, preferred to that of *place*.

V. The subject and predicate may be separated by an adverb of time or manner ; but not by one of place or cause.

VI. The usual order in which adverbs are introduced, is :—  
1st, manner ; 2d, cause ; 3d, place ; 4th, time.

VII. An absolute phrase should stand as near to the beginning of the sentence as possible ; or at the very end.

44. *Rules of punctuation in simple sentences :—*

In the following formulae, the elements of the simple sentence (A) are represented by the numbers 1 (subject), 2 (predicate), 3 (object), 4 (adverb).

I. When the elements stand in their natural order, the only punctuation required is a period at the close :—

A = 1234.

II. When an adverbial phrase is placed at the beginning of a sentence, it is followed by a comma :—

A = 4,1234.

III. When a connective is used after the subject or other element at the beginning of a sentence, it is preceded and followed by a comma,—“ He, however, replied.”

A = 1, con., 234.

IV. Attributive phrases following their nouns are separated from them by commas :—

A = 1, att., 23, att., 4.

V. Similar phrases are separated from each other by commas :—

A = 1, 1, 2 3 4, 4, 4.

45. The process of synthesis (as well as these rules for arrangement and punctuation), is exemplified in the following :—

#### Example.

##### *Elements—*

- a. *Cæsar invaded Britain.*
- b. *The invading force consisted of two legions.*
- c. *The invasion took place in the year B.C. 55.*
- d. *Cæsar took advantage of an interval in his Gallic wars for the expedition.*

##### *Simple sentence—*

*Cæsar, taking advantage of an interval in his Gallic wars, invaded Britain with two legions in the year B.C. 55.*



## Exercise 13.

*In each of the following examples, combine the facts and relative circumstances into a Simple Sentence,\* supplying the proper punctuation :—*

1. *a. I saw the Queen of France.*  
*b. It is now sixteen or seventeen years since I saw her.*  
*c. She was then the Dauphiness.*  
*d. She was at Versailles when I saw her.*
2. *a. Rome ruled over the nations.*  
*b. She had done so before (adverbial phrase).*  
*c. The nations were prostrate.*  
*d. She ruled now by the power of superstition.*
3. *a. Cromwell called a Council.*  
*b. The Council comprised his chief officers.*  
*c. It was called secretly.*  
*d. Ireton had suggested the calling of it.*  
*e. Windsor was the meeting-place.*  
*f. Its first object was to deliberate concerning the settlement of the nation.*  
*g. Its second object was to determine the future disposal of the king's person.*
4. *a. William had quelled certain disturbances.*  
*b. These disturbances were in the west of England.*  
*c. They had been excited by Githa.*  
*d. Githa was king Harold's mother.*  
*e. William had also built a fortress.*  
*f. This fortress was intended to overawe the city of Exeter.*  
*g. After all this, he returned to Winchester.*
5. *a. Malcolm was king of Scotland.*  
*b. He was constrained to retire.*  
*c. He had come too late to support his confederates.*
6. *a. The Earl of Lancaster was thrown into prison.*  
*b. This was done at the instigation of Mortimer.*  
*c. Mortimer pretended that Lancaster had assented to a conspiracy.*  
*d. The object of this conspiracy was said to be the restoration of Edward II.*  
*e. Shortly before this happened, the Earl of Kent had been executed.*

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\* The subject and predicate are printed in italics.

7. *a. Edgar Atheling sought* a retreat in Scotland.  
*b.* He was the Saxon heir to the throne.  
*c.* The insurrection on his behalf had failed.  
*d.* He was accompanied by his followers.  
*e.* He had taken refuge in Scotland on a previous occasion (*an adverb*).  
*f.* He fled from the pursuit of his enemies.
8. *a. The king gained* a victory.  
*b.* The king ruled over England.  
*c.* The victory was a decisive one.  
*d.* It was gained over the Scots.  
*e.* The battle was fought near Dunbar.  
*f.* Dunbar is on the east coast of Scotland.  
*g.* This took place in 1294.
9. *a. There was a conspiracy.*  
*b.* It consisted of two parts (*an adjective*).  
*c.* Its object was to subvert the government.  
*d.* The conspiracy *was discovered*.  
*e.* This took place shortly after the accession of James I.
10. *a. The one plot* was called the Main.  
*b.* It was said to have been chiefly conducted by Sir Walter Raleigh and Lord Cobham.  
*c.* It *consisted* of a plan to place Arabella Stuart on the throne.  
*d.* She was the king's cousin.  
*e.* This was to be accomplished with the assistance of the Spanish Government.
11. *a. The other plot* was called the BYE.  
*b.* It is also known as the SURPRISE, or the SURPRISE TREASON.  
*c.* This plot was led by Broke and Sir Griffin Markham.  
*d.* Broke was brother of Lord Cobham.  
*e.* This *was a design* to surprise and imprison the king.  
*f.* It was also intended to remodel the government.
12. *a. Broke* was engaged in the first plot.  
*b.* He was at the head of the second.  
*c.* He thus *formed* the connecting link between them.
13. *a. The conspirators* were discovered.  
*b.* The matter reached the ears of Cecil.  
*c.* Cecil was Secretary.  
*d.* Those implicated in the plot *were arrested*.
14. *a. Raleigh* was one of the number.  
*b.* He was reprieved.  
*c.* Yet he *remained* in confinement.  
*d.* His imprisonment lasted many years.

15. *a. Edward returned.*
  - b. He came to England.*
  - c. He brought his army with him.*
  - d. His army had been victorious.*
  - e. He had subdued the Scots.*
  - f. He brought with him a trophy.*
  - g. This was the coronation-stone of the Scottish kings.*
  - h. He left Earl Warenne in Scotland.*
  - i. Warenne had the title of Governor.*
16. *a. Warenne had collected an army.*
  - b. It consisted of forty thousand men.*
  - c. He had levied it in the north of England.*
  - d. With this army he had entered Scotland.*
  - e. His advance was unexpected.*
  - f. He was defeated by Wallace.*
  - g. The English army suffered severely.*
  - h. The battle was fought at Cambuskenneth.*
  - i. Cambuskenneth is near Stirling.*
17. *a. Sir Edward Howard was an English admiral.*
  - b. There was a French war in 1518.*
  - c. Howard was attempting to cut six French galleys out of a port.*
  - d. That port was Conquet.*
  - e. He had with him only two vessels.*
  - f. He was slain.*
  - g. This happened at the commencement of the war.*
18. *a. Henry VII. was the founder of a dynasty.*
  - b. That dynasty was the House of Tudor*
  - c. He died of a consumption.*
  - d. His death took place at Richmond.*
  - e. Richmond was his favourite palace.*
  - f. The event happened on the 25th April 1509.*
  - g. He had reigned twenty-three years and eight months.*
  - h. He was then in the fifty-second year of his age.*
19. *a. Tournay surrendered in 1518.*
  - b. It surrendered to Henry VIII.*
  - c. The Bishop of Tournay was dead (abs. ph.).*
  - d. The king bestowed the see upon Wolsey.*
  - e. Wolsey was the king's favourite.*
  - f. He obtained the revenues of the see as well as its administration.*
20. *a. The pride of Wolsey was about this time increased.*
  - b. It had been increased before (an adverb).*
  - c. He was invested with the legatine power.*
  - d. He had also bestowed upon him the right of visiting all the churches and monasteries in England.*

- e. He could even suspend all the laws of the Church.
  - f. This suspension could last for a twelvemonth.
21. a. A crime was facilitated in England.
- b. The time referred to was the early part of the reign of Edward I.
  - c. The crime was that of clipping the coin.
  - d. It was facilitated by the custom of cutting the silver penny.
  - e. This custom was sanctioned by law.
  - f. It used to be cut into halves and quarters.
22. a. The European nations were conquered by the Romans.
- b. This conquest first cemented them into a whole.
  - c. They had a second bond of union (*adj.*).
  - d. It was a still firmer bond.
  - e. They derived it from Christianity.
  - f. This Christianity was common to them all (*adj.*).
23. a. Henry met Francis in 1520.
- b. Profuse *magnificence* was displayed on the occasion.
  - c. The nobility of England took part in the display.
  - d. The French nobility also participated in it.
  - e. This display *has given* a name to the place of interview.
  - f. It is known as "The Field of the Cloth of Gold."
24. a. The Church party was opposed by the Puritans.
- b. There were *religious disputes* between them.
  - c. This *induced* James to call a conference.
  - d. It met at Hampton Court.
  - e. The king wished to reconcile both parties.
  - f. He called the conference on pretence of finding expedients for doing so.
  - g. He took this step in 1604.
25. a. Elizabeth was sister to *Mary*.
- b. The latter was anxious to involve the former in some appearance of guilt.
  - c. For this purpose she seized the opportunity of a rebellion.
  - d. This rebellion had been headed by Wyatt (*possessive attribute*).
  - e. She *ordered* Elizabeth to be committed to the Tower.
  - f. When there she was to be examined.
  - g. Her examination was to be strict.
  - h. It was to be conducted by the Council.

## Chapter IV.—Synthesis of Complex Sentences.\*

### 46. *Rules of construction in complex sentences:—*

- I. The rules of construction in simple sentences apply to individual clauses in complex sentences.
- II. Every subordinate clause should stand as near as possible to the word which it explains.
- III. When a sentence contains more than one adverbial clause, one of them may be brought to the beginning of the sentence, particularly that of time or manner.
- IV. Clauses of condition and concession generally precede their principal clauses; clauses of reason and purpose generally follow them.
- V. When a substantive clause is the subject, it is generally (especially in prose) placed after the predicate, in apposition with the pronominal particle *it*; as,  
*"That you wrong me is evident."*  
*"It is evident that you wrong me."*

### 47. *Rules of punctuation in complex sentences:—*

- I. The rules of punctuation in simple sentences apply to individual clauses in complex sentences.
- II. Subordinate clauses are separated from their principal clauses, and from one another (unless when the connection between them is very close), by commas:—  
*A, a<sup>1</sup>, a<sup>2</sup>, a<sup>3</sup>, but, Aa<sup>1</sup>, a<sup>2</sup> a<sup>3</sup>.*
- III. When an attributive clause is merely explanatory (logically *universal*), it is separated from its noun by a comma; as,  
*Ice, which is congealed water (i. e., all ice), may be put to many useful purposes.*  
*A, a<sup>1</sup> (att. explan.).*
- IV. When the attributive clause is determinative (logically *particular*), no comma is needed; as,  
*Ice which is found in March (i. e., some ice) soon disappears.*  
*Aa<sup>1</sup> (att. deter.).*

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\* See § 22. The pupil should also consult again §§ 16–20, before commencing this Chapter.

- V. When a sentence contains a number of protases, relating to a common apodosis, they are separated from one another by semicolons, and from the apodosis by a colon; as,  
If  $1a^1$ ; if  $2a^1$ ; if  $3a^1$ ; if  $4a^1$ : then A.

VI. A direct quotation is preceded by a colon: as, A: a (subs.)

48. These preliminary matters will be illustrated by the following

**Example.**

**I. The elements—**

$2a^1$ . Some precious metals are in every country the representatives of every commodity.

A. The more prudent of the crusaders provided themselves with these precious metals.

$1a^2$ . They were not sure of something.

$1a^2$ . They should be fed from heaven with a shower of quails or manna.

*Note.*—A.  $1a^1$  att.  $a^2$  subs.  $2a^1$  att.

**II. The complex sentence.**

The more prudent of the crusaders, who were not sure that they should be fed from heaven with a shower of quails or manna, provided themselves with those precious metals which, in every country, are the representatives of every commodity.

**Exercise 14.**

*In each of the following examples, combine the elements into a Complex Sentence, according to the relations in the Note, and insert the proper punctuation.*

1. A. Age increases our desire of living.

a. Age lessens the enjoyment of life.

*Note.*—A. a att.

2.  $a^2$ . The king broke off both treaties.

$a^1$ . The people learned this.

A. The people celebrated their triumph by bonfires and public rejoicings.

*Note.*—A.  $a^1$  adv. time,  $a^2$  subs.

3.  $a^1$ . I have an indifferent opinion of the vulgar.

$a^2$ . Some merit raises the shout of the vulgar.

$a^2$ . I am ever led to suspect that merit.

A. This I own.

*Note.*—A.  $a^1$  subs.  $a^2$  adv. effect,  $a^2$  att.

4.  $a^2$ . A head has one day grown giddy with the roar of the million

$a^1$ . That head has the very next been fixed upon a pole.

A. History has frequently taught me this.

*Note.*—A.  $a^1$  subs.  $a^2$  att.

5. *A.* The variation of the needle filled the companions of Columbus with terror.

*a*<sup>1</sup>. The variation of the needle is now familiar.

*a*<sup>2</sup>. The variation of the needle still remains one of the mysteries of nature.

*a*<sup>3</sup>. Into the cause of these mysteries the sagacity of man hath not been able to penetrate.

*Note.*—*A.* *a*<sup>1</sup> *att.* *a*<sup>2</sup> *adv. conces.* *a*<sup>3</sup> *att.*

6. *A.* There were thousands of living gazettes in all the villages of France.

*1a*<sup>1</sup>. They discussed Napoleon's measures with the utmost freedom.

*2a*<sup>1</sup>. They uttered curses, not loud, but deep.

*3a*<sup>1</sup>. Napoleon had got possession of the press, of the tribune, and of the pulpit,

*4a*<sup>1</sup>. Nobody could write an attack on him.

*5a*<sup>1</sup>. Nobody could make a public speech in opposition (*contr.\**).

*Note.*—*A.* (*1a*<sup>1</sup> + *2a*<sup>1</sup>) *att.* (*3a*<sup>1</sup> + *4a*<sup>1</sup>—*5a*<sup>1</sup>) *adv. conces.*

7. *a*<sup>2</sup>. We are acquainted with some countries in Asia.

*a*<sup>1</sup>. Despotism is the constitution of none of these countries.

*A.* Nothing is more false than to say that it is.

*Note.*—*A.* *a*<sup>1</sup> *subs.* *a*<sup>2</sup> *att.*

8. *1a*<sup>1</sup>. Alexander VI. was entering a little town in the neighbourhood of Rome.

*a*<sup>2</sup>. That little town had just been evacuated by the enemy.

*A.* He perceived the townsmen busy in the market-place, pulling down a figure from a gibbet.

*2a*<sup>1</sup>. That figure had been designed to represent Alexander VI.

*Note.*—*A.* *1a*<sup>1</sup> *adv. time,* *a*<sup>2</sup> *att.* *2a*<sup>1</sup> *att.*

9. *A.* Charles gave orders.

*1a*<sup>1</sup>. Parliament was summoned in 1626.

*2a*<sup>1</sup>. The customary writ was not to be sent to the Earl of Bristol.

*1a*<sup>2</sup>. Bristol, while Spanish ambassador, had mortally offended Buckingham, the king's favourite, in the affair of the Spanish marriage.

*2a*<sup>2</sup>. Bristol was obnoxious to Charles.

*Note.*—*A.* *1a*<sup>1</sup> *adv. time,* *2a*<sup>1</sup> *subs.* *1a*<sup>2</sup> *att.* ∴ *2a*<sup>2</sup> *att.*

10. *1a*<sup>1</sup>. Despotism is the genuine constitution of India.

*2a*<sup>1</sup>. A disposition to rebellion in the subject or dependent prince is the necessary effect of this despotism.

*3a*<sup>1</sup>. Jealousy and its consequences naturally arise on the part of the sovereign.

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\* *Contract.* Rule III. § 49, applies to those *subordinate* clauses in a Complex Sentence which are *co-ordinate* with one another. *Contraction* is explained in § 29.

4a<sup>1</sup>. The government is everything.

5a<sup>1</sup>. The subject is nothing (*contr.*).

6a<sup>1</sup>. The great landed men are in a mean and depraved state, and subject to many evils.

A. All this he lays down as a rule.

*Note.*—A. (1a<sup>1</sup> 2a<sup>1</sup> 3a<sup>1</sup> + 4a<sup>1</sup> 5a 6a<sup>1</sup>) *subs.*

11. 1a<sup>1</sup>. He violates the most solemn engagements.

(2, 3, 4) a<sup>1</sup>. He oppresses, extorts, robs.

(5, 6, 7) a<sup>1</sup>. He imprisons, confiscates, banishes, at his sole will and pleasure.

8a<sup>1</sup>. We accuse him for his ill treatment of the people committed to him as a sacred trust.

9a<sup>1</sup>. "To be robbed, violated, oppressed, is their privilege,—let the constitution of their country answer for it."

A. This is his defence.

*Note.*—A. (1a<sup>1</sup> . . . 7a<sup>1</sup>) *adv. cond.* 8a<sup>1</sup> *adv. time*, 9a<sup>1</sup> *subs.*

12. A. These ruling principles are in truth everything and all in all to men rightly taught.

a<sup>2</sup>. I have mentioned certain men.

a<sup>1</sup>. In the opinion of such men these ruling principles have no substantial existence.

*Note.*—A. a<sup>1</sup> *att.* a<sup>2</sup> *att.*

13. 1a<sup>2</sup>. Suppose all the misfortunes of mankind to be cast into a public stock, in order to be equally distributed among the whole species.

2a<sup>2</sup>. Some persons now think themselves the most unhappy.

3a<sup>2</sup>. These persons are already possessed of one share (of misfortune).

4a<sup>2</sup>. By such a division another share would fall to these persons.

1a<sup>1</sup>. These persons would prefer the first share to the second share.

A. This is a celebrated thought of Socrates.

*Note.*—A. a<sup>1</sup> *subs.* 1a<sup>2</sup> *adv. cond.* (2a<sup>2</sup> 3a<sup>2</sup> 4a<sup>2</sup>) *att.*

14. a<sup>2</sup>. The people were poor and disunited.

1a<sup>1</sup>. Suppose the nobility had not been free and brave.

2a<sup>1</sup>. Tyranny was breaking through all barriers on every favourable moment.

A. That tyranny would have rioted without control.

*Note.*—A. 1a<sup>1</sup> *adv. cond.* a<sup>2</sup> *adv. time*, 2a<sup>1</sup> *att.*

15. 1a<sup>1</sup>. Private wars did not originate in the feudal system.

a<sup>2</sup>. That custom, indeed, owed its universal establishment to no other cause (than private wars).

2a<sup>1</sup>. Private wars were perpetuated by so convenient a custom.

A. This it is impossible to doubt.

*Note.*—A. (1a<sup>1</sup> *adv. conces.* 2a<sup>1</sup> *subs.*) a<sup>2</sup> *att.*



16. 1a<sup>1</sup>. The paramount end of liberal study is the development of the student's mind.  
 a<sup>2</sup>. This development is accomplished through some exercise of the faculties.  
 2a<sup>1</sup>. Knowledge is principally useful as a means of determining the faculties to that exercise.  
 A. All this I hold.  
*Note.*—A. 1a<sup>1</sup> *subs.* 2a<sup>1</sup> *subs.* a<sup>2</sup> *att.*
17. 1a<sup>1</sup>. All our knowledge of mind and matter is merely relative.  
 A. I was engaged in illustrating this principle during my last lecture, having given a definition of psychology, or the philosophy of mind.  
 2a<sup>1</sup>. In this definition I endeavoured to comprise a variety of expressions.  
 a<sup>2</sup>. The explanation of these expressions might smooth the way in our subsequent progress.  
*Note.*—A. 1a<sup>1</sup> *subs.* 2a<sup>1</sup> *att.* a<sup>2</sup> *att.*
18. 1a<sup>1</sup>. All the rites of religion seem to be instituted for a great end.  
 A. That end is the perpetual renovation of the motives to virtue by the contemplation of its excellence and its necessity.  
 2a<sup>1</sup>. These motives gain a more forcible and permanent influence.  
 1a<sup>2</sup>. They do this the more frequently and the more willingly they are revolved.  
 2a<sup>2</sup>. In time they become the reigning ideas, the standing principles of action.  
 a<sup>2</sup>. Everything proposed to the judgment is rejected or approved by a certain test.  
 3a<sup>2</sup>. These motives become that test (*contr.*).  
*Note.*—A. 1a<sup>1</sup> *att.* 2a<sup>1</sup> *att.* (1a<sup>2</sup> *adv. deg.* 2a<sup>2</sup> *adv. time*, 3a<sup>2</sup> *adv. time*, a<sup>2</sup> *att.*).
19. 1a<sup>1</sup>. Suppose we are to arrange events according to their probable connection.  
 1a<sup>2</sup>. David had been driven away from Saul.  
 2a<sup>2</sup>. David's life had been attempted several times  
 2a<sup>1</sup>. Samuel thereafter ventured on the solemn step of anointing him king.  
 A. This we may believe.  
*Note.*—A. 1a<sup>1</sup> *adv. cond.* (2a<sup>1</sup> *subs.* 1a<sup>2</sup> + 2a<sup>2</sup> *adv. time*).
20. 1a<sup>1</sup>. The fame of this princess has surmounted the prejudices both of faction and of bigotry.  
 A. Her fame yet lies exposed to another prejudice.  
 2a<sup>1</sup>. This prejudice is more endurable (*contr.*).  
 1a<sup>2</sup>. This prejudice is more natural (*contr.*).

2a<sup>2</sup>. We survey her in different views.

3a<sup>1</sup>. According to some of these views, this prejudice is capable of exalting beyond measure the lustre of her character.

4a<sup>1</sup>. According to others, it is capable of diminishing it (*contr.*).

*Note.*—A. 1a<sup>1</sup> *adv. conces.* 2a<sup>1</sup> *att.* 1a<sup>2</sup> *adv. cause*, (3a<sup>1</sup>—4a<sup>1</sup>) *att.* 2a<sup>2</sup> *att.*

## Chapter V.—Synthesis of Compound Sentences.

### 49. *Rules of Construction in Compound Sentences* :—

- I. The members of a compound sentence being either simple or complex clauses (§ 24), the same rules of construction apply to them as to simple and complex sentences (§§ 43, 46).
- II. In addition to the figures of construction proper to simple or complex sentences (§ 43, III.), the compound sentence admits *Climax*, also a figure of construction, which consists of a series of exclamations, rising generally from the weakest to the strongest form ; as, “ What a piece of work is man ! how noble in reason ! how infinite in faculties !—in form, and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god ! ”
- III. Co-ordinate clauses are frequently *contracted* by the omission of elements common to both.

### 50. *Rules for Punctuation in Compound Sentences* :—

- I. Since the compound sentence is made up of simple and complex clauses, the same rules of punctuation apply within each of these as in the case of simple and complex sentences (§§ 44, 47).
- II. Co-ordinate clauses, unless when very closely connected and similar in construction, are separated from each other by semicolons. Especially must this point be used when any of the clauses has a comma within itself ; as,  
A, a ; B, b<sup>1</sup>, b<sup>2</sup> ; C, D.
- III. When a principal clause, containing an independent proposition, is appended to a sentence, *without a conjunction*, it is preceded by a colon ; as,  
“ To reason with him was vain : he was infatuated.”  
A : B.

IV. In contracted sentences, the omissions are indicated by commas.

51. Of these principles we give the following

### Example.

#### I. *The Elements*—

- a<sup>1</sup>. At times industry and the arts flourish.
- A. In these times men are kept in perpetual occupation.
- B. They enjoy the occupation itself as their reward.
- c<sup>1</sup>. Some pleasures are the fruit of their labours.
- C. They also enjoy these pleasures as their reward (*contr.*).

*Note.*—A. a<sup>1</sup> *adv.* time + B + C, c<sup>1</sup> *att.*

#### II. *The Compound Sentence*—

In times when industry and the arts flourish, men are kept in perpetual occupation; and enjoy as their reward the occupation itself, as well as those pleasures which are the fruit of their labour.

### Exercise 15.

1. 1a<sup>1</sup>. Suppose that the great could be taught any lesson.
  - A. This might serve to teach them one.
  - a<sup>2</sup>. The glory of some persons is built upon popular applause.
  - 2a<sup>1</sup>. Their glory stands upon a weak foundation (*exclam.*).
  - 1b<sup>1</sup>. Such persons praise something.
  - b<sup>2</sup>. That something seems like merit.
  - B. Such persons as quickly condemn something.
  - 2b<sup>1</sup>. That something has only the appearance of guilt.

*Note.*—A. 1a<sup>1</sup> *adv. cond.* 2a<sup>1</sup> *subs. (obj.)* a<sup>2</sup> *att.*  
 ∴ B. 1b<sup>1</sup> *adv. man.* b<sup>2</sup> *subs.* 2b<sup>1</sup> *subs.*
2. a<sup>1</sup> We do not discern many stars with our naked eyes.
  - A. We see these stars by the help of our glasses.
  - b<sup>1</sup>. Our telescopes are the finer.
  - B. Our discoveries in that proportion are the more.

*Notes.*—A. a<sup>1</sup> *att.* + B. b<sup>1</sup> *adv. deg.*
3. 1a<sup>1</sup>. The present task has not been previously attempted.
  - A. This I may at least plead in excuse.
  - 2a<sup>1</sup>. Suppose that I accomplish the present task but imperfectly.
  - b<sup>2</sup>. I have to state something to you on this subject.
  - b<sup>1</sup>. You will view that something rather as the outline of a course of reasoning, than as anything pretending to finished argument.
  - B. This I request.

*Note.*—A. 1a<sup>1</sup> *subs.* 2a<sup>1</sup> *adv. cond.*  
 ∴ B. b<sup>1</sup> *subs.* b<sup>2</sup> *att.*

4. *a*<sup>1</sup>. You would gain the favour of the Deity.  
*A*. You must be at the pains of worshipping the Deity.  
*B*. You must study to oblige good men.  
*b*<sup>1</sup>. You would gain the friendship of good men (*contr.*).  
*C*. You must take care to serve your country.  
*c*<sup>1</sup>. You would be honoured by your country.  
 1*d*<sup>1</sup>. You would be eminent in war or peace.  
 2*d*<sup>1</sup>. Certain qualifications can make you so.  
*D*. In short, you must become master of all these qualifications.  
*Note*.—*A*. *a*<sup>1</sup> *adv. cond.* + *B*. *b*<sup>1</sup> *adv. cond.*  
           + *C*. *c*<sup>1</sup> *adv. cond.* + *D*. 1*d*<sup>1</sup> *adv. cond.* 2*d*<sup>1</sup> *att.*
5. *a*<sup>1</sup>. Sir Roger is landlord to the whole congregation.  
*A*. He keeps the whole congregation in very good order.  
*b*<sup>1</sup>. By chance he has been surprised into a good nap at sermon.  
*B*. Upon recovering out of it he stands up.  
*C*. He looks about him (*contr.*).  
*D*. He wakes them himself.  
*E*. He sends his servant to them.  
*d e*. He sees somebody else nodding.  
*Note*.—*A*. *a*<sup>1</sup> *adv. cause* ∴ *B*. *b*<sup>1</sup> *cond.* + *C*. + *D*. — *E*.  
           *de adv. cond.*
6. *A*. Sir Roger has likewise added six pounds a year to the clerk's place.  
 1*b*<sup>1</sup>. The present incumbent is very old.  
*B*. Sir Roger has promised, on the present incumbent's death, to bestow the clerk's place according to merit.  
 2*b*<sup>1</sup>. He wishes to encourage the young fellows to make themselves perfect in the church service.  
*Note*.—*A*. + *B*. 1*b*<sup>1</sup> *att.* 2*b*<sup>1</sup> *adv. purpose.*
7. *A*. We have great deference for public opinion.  
*b*<sup>1</sup>. Something is good.  
*b*<sup>1</sup>. Nothing but that can be permanently popular.  
*B*. This we readily admit.  
*Note*.—*A*. + *B*. *b*<sup>1</sup> *subs.* *b*<sup>2</sup> *att.*
8. *ab*. Johnson was not affected by paltry vexations.  
*A*. He had seen much of sharp misery (*contr.*).  
*B*. He had felt much of sharp misery.  
*c*<sup>1</sup>. He was much hardened to these vexations (*contr.*).  
*c*<sup>1</sup>. Everybody ought to be as much so.  
*C*. This he seemed to think.  
*Note*.—*A*. + *B*. *ab adv. effect.* + *C*. *c*<sup>1</sup> *subs.* *c*<sup>2</sup> *adv. deg.*
9. *A*. I at first kept my usual silence.  
*b*<sup>1</sup>. Was it more like himself than a Saracen?

- B.* Upon the knight's conjuring me to tell him this, I composed my countenance in the best manner I could.  
*c*<sup>1</sup>. Much might be said on both sides.  
*C.* This I replied.

*Note.*—*A.* × *B.* *b*<sup>1</sup> *subs.* + *C.* *c*<sup>1</sup> *subs.*

10. *1a*<sup>1</sup>. You have been pleased to take some notice of my labours.  
*2a*<sup>1</sup>. It had been early.

*A.* It would have been kind.

*B.* It has been delayed till now.

*1b*<sup>1</sup>. Now I am indifferent.

*2b*<sup>1</sup>. Now I cannot enjoy it (*contr.*).

*3b*<sup>1</sup>. Now I am solitary.

*4b*<sup>1</sup>. Now I cannot impart it (*contr.*).

*5b*<sup>1</sup>. Now I am known.

*6b*<sup>1</sup>. Now I do not want it (*contr.*).

*Note.*—*A.* *1a*<sup>1</sup> *att* *2a*<sup>1</sup> *adv. cond.*

× *B.* *1b*<sup>1</sup> *2b*<sup>1</sup> *adv. time* *3b*<sup>1</sup> *4b*<sup>1</sup> *adv. time* *5b*<sup>1</sup> *6b*<sup>1</sup> *adv. time.*

11. *A.* We blush for the impudence and rudeness of another.

*a*<sup>1</sup>. He himself appears to have no sense of the impropriety of his own behaviour.

*b*<sup>1</sup>. We had behaved in so absurd a manner.

*b*<sup>1</sup>. We ourselves should have been overwhelmed with confusion.

*B.* We cannot help feeling with what confusion.

*Note.*—*A.* *a*<sup>1</sup> *adv. conces.* ∴ *B.* *b*<sup>1</sup> *subs.* *b*<sup>2</sup> *adv. cond.*

12. *a*<sup>1</sup>. Providence only intended you to write posies for rings, or mottoes for twelfth-cakes.

*A.* Keep to posies and mottoes.

*b*<sup>1</sup>. A villanous epic poem in twelve books (may be respectable).

*B.* A good motto for a twelfth-cake is more respectable.

*Note.*—*A.* *a*<sup>1</sup> *adv. cond.* ∴ *B.* *b*<sup>1</sup> *adv. deg.*

13. *a*<sup>1</sup>. Sentinels endeavoured to prevent the people from trespassing on the parapet.

*A.* These sentinels were wedged amongst the crowd.

*b*<sup>1</sup>. An officer ordered the sentinels to drive the people down with their bayonets, not very prudently upon such an occasion.

*B.* That officer was compelled rapidly to retire.

*C.* The people would not be debarred from gazing, till the last moment, upon the hero,—the darling hero of England.

*Note.*—*A.* *a*<sup>1</sup> *att.* + *B.* *b*<sup>1</sup> *att.* ∴ *O.*

14. *A.* The modes of intellectual enjoyment in modern times are multiplied.

*a*<sup>1</sup>. The choice is absolutely distracted.

- b*<sup>2</sup>. A certain exhibition presupposes a state of tense exertion, on the part both of auditor and performer.
- 1*b*<sup>2</sup>. Any considerable audience could be found for that exhibition.  
*B*. This would be marvellous indeed, in a boundless theatre of pleasures.
- 2*b*<sup>2</sup>. These pleasures may be had at little or no cost of intellectual activity.  
*Note*.—*A*. *a*<sup>1</sup> *adv. eff.* + *B*. 1*b*<sup>1</sup> *adv. cond.* *b*<sup>2</sup> *att.* 2*b*<sup>2</sup> *att.*
15. 1*a*<sup>1</sup>. We sometimes cordially congratulate our friends.  
*a*<sup>2</sup>. This, however, to the disgrace of human nature, we do but seldom.
- A*. At such times their joy literally becomes our joy.  
*b*<sup>1</sup>. They are happy.  
*B*. For the moment we are as happy.  
*C*. Our heart swells with real pleasure.  
*D*. Our heart overflows with real pleasure (*contr.*).  
*E*. Joy and complacency sparkle from our eyes.  
*F*. Joy and complacency animate every feature of our countenance, and every gesture of our body.  
*Note*.—*A*. *a*<sup>1</sup> *adv. time* *a*<sup>2</sup> *att.* + *B*. *b*<sup>1</sup> *adv. deg.* + *C*. + *D*. + *E*. + *F*.
16. *A*. We prepare to meet the blow.  
*ab*. The blow is coming.  
*B*. We think to ward off, or break the force of, the blow.  
*c*<sup>1</sup>. Something cannot be avoided.  
*C*. That we arm ourselves with patience to endure.  
*D*. We agitate ourselves with fifty needless alarms about it.  
*ef*. The blow is struck.  
*E*. The pang is over.  
*F*. The struggle is no longer necessary.  
*g*<sup>1</sup>. We can help to harass or torment ourselves about it somewhat.  
*G*. We cease to harass or torment ourselves more.  
*Note*.—*A*. + *B*. *ab* *adv. time* + *C*. *c*<sup>1</sup> *att.* + *D*.  
 × *E*. + *F*. *ef* *adv. time* + *G*. *g*<sup>1</sup>. *adv. degree.*
17. *a*<sup>1</sup>. Reparation for wrong cannot otherwise be obtained (than by war).  
*A*. Then war is just.  
 1*b*<sup>2</sup>. It is levied by a nation.  
 2*b*<sup>2</sup>. It professes to avert evils.  
 1*b*<sup>1</sup>. It is not likely to expose that nation to these evils.  
*B*. Then only is it conformable to all the principles of morality.  
 3*b*<sup>2</sup>. A nation has done the wrong.

4b<sup>2</sup>. Some sufferings are altogether disproportioned to the extent of the injury.

2b<sup>1</sup>. The war does not inflict on that nation these sufferings.

*Note.*—A. a<sup>1</sup> *adv. time* or *cond.*

× B. (1b<sup>1</sup> *adv. time*, 1b<sup>2</sup> *att.* 2b<sup>2</sup> *att.*)  $\frac{1}{2}$  (2b<sup>1</sup> *adv. time*, 3b<sup>2</sup> *att.* 4b<sup>2</sup> *att.*).

18. 1a<sup>2</sup>. Unavoidable difficulties might be expected from the nature of Columbus's undertaking.

2a<sup>2</sup>. Other difficulties were likely to arise from the ignorance and timidity of the people under his command.

a<sup>1</sup>. Columbus had to be prepared to struggle not only with the former difficulties, but also with such as the latter.

A. The early discovery of the spirit of his followers taught Columbus this.

b<sup>1</sup>. He had discoveries in view.

b<sup>2</sup>. Naval skill and undaunted courage would be requisite for accomplishing these discoveries.

b<sup>3</sup>. The art of governing the minds of men would be no less requisite.

B. This he believed.

*Note.*—A. a<sup>1</sup> *subs.* 1a<sup>2</sup> *att.* 2a<sup>2</sup> *att.*

+ B. b<sup>1</sup> *subs.* b<sup>2</sup> *adv. deg.* b<sup>3</sup> *att.*

19. 1a<sup>1</sup>. A person looked on the waters only for a moment.

2a<sup>1</sup>. The waters were retiring.

A. That person might fancy this.

1b<sup>1</sup>. A person looked on the waters only for five minutes.

2b<sup>1</sup>. The waters were rushing capriciously to and fro.

B. That person might fancy this.

1c<sup>1</sup>. A person keeps his eye on the waters for a quarter of an hour.

2c<sup>1</sup>. He sees one sea-mark disappear after another.

3c<sup>1</sup>. The ocean is moved in some general direction.

C. Then it is impossible for him to doubt of that general direction.

*Note.*—A. 1a<sup>1</sup> *att.* 2a<sup>1</sup> *subs.* + B. 1b<sup>1</sup> *att.* 2b<sup>1</sup> *subs.*

× C. 1c<sup>1</sup> + 2c<sup>1</sup> *adv. time*, 3c<sup>1</sup> *att.*

20. a<sup>2</sup>. Some operations of the mind depend on volition.

a<sup>1</sup>. In sleep these operations are suspended.

A. From a consideration of these facts (not here stated) it seems reasonable to suppose this.

1b<sup>2</sup>. We are able to withhold the exercise of all our different powers much.

2b<sup>2</sup>. We fall asleep.

1b<sup>3</sup>. Before this, we must withhold the exercise of all our different powers.

1b<sup>1</sup>. This is certain.

2b<sup>2</sup>. Sleep commences soon.

2b<sup>1</sup>. These powers should again begin to be exerted.

B. This is scarcely to be imagined.

*Note.*—A. a<sup>1</sup> *subs.* a<sup>2</sup> *att.*

∴ B. (1b<sup>1</sup> *adv.* *cond* 1b<sup>2</sup> *subs.* 1b<sup>3</sup> *adv.* *deg.* 2b<sup>2</sup> *adv.* *time*).

(2b<sup>1</sup> *subs.* 2b<sup>2</sup> *adv.* *time*).

## Chapter VI.—The Selection of Words.

52. In language, as in construction, there are three qualities of a good sentence :—

I. Perspicuity.

II. Energy.

III. Grace.

### I. *Perspicuity of Language.*

53. Perspicuity is that quality of the language of a sentence which renders it perfectly intelligible to those to whom it is addressed. It may be attained by observing the following rules :—

54. *Rules for perspicuity of Language :—*

I. Use words which are the precise equivalents of the ideas to be expressed.

II. Use neither more nor fewer words than the sense requires.

III. Prefer those words which are likely to be understood by the greatest number of those addressed.

55. The first rule may be violated in three ways :—

1. By using a word wholly *inappropriate*; as when it is said that Queen Mary's actions admit of no *alleviation*.

2. By using an *equivocal* word; as when it is said that the queen did not *want* solicitation to consent to a certain measure (*want* = *wish*, or *be without*).

3. By using an *improper synonym*; as when one speaks of the *discovery* of the printing press, and the *invention* of polarity.



**Exercise 16.**

*Correct the want of perspicuity in the following sentences :—*

1. Social reformers assert that our deficiencies in this respect are being gradually improved.
2. The king's apprehension was great, but the minister's devotion was greater.
3. Shortly before the fire, the librarian had lent to different people a quantity of the most valuable books.
4. The circulation of the blood was discovered by Harvey, the telescope by Galileo, and the steam-engine by Savery, Newcomen, and Watt.
5. Henry, who had been from his youth attached to the Church of Rome, wrote a book in Latin against the principles of Luther.
6. There was one unfortunate circumstance which blasted all these promising appearances.
7. Many men think worse than they speak.
8. Many people believe that there are good grounds for questioning the authenticity of Ossian's poems.
9. I acquiesce with you, that his character is undeniable.
10. He would not relinquish his claims to the property without an effort; but after a long struggle he was compelled to resign his object.
11. Many sons have been observed to assume the cast-off habits of their fathers.
12. The attempt, however laudable, was found to be impracticable.
13. He is a graceful scholar, and has a lovely face.
14. If I am exposed to continuous interruptions, I cannot pursue a perpetual train of thought.
15. A virtuous youth, in his case, promised a prosperous manhood.
16. One of the first masters learned him French.
17. The physician's conduct on that occasion struck me as being very inconsistent; and one whose practice so plainly contradicts his profession must be pronounced incongruous.
18. The intercourse of nations is beneficially felt in their mutual influence upon opinion and the progress of society.
19. He who discovereth secrets seldom makes friends.
20. The noble Lord has spent the best years of his life in promoting plans intended to forward the welfare of mankind.

**Exercise 17.**

*Write sentences exemplifying the proper use of each of the following words :—*

- |                 |              |              |
|-----------------|--------------|--------------|
| 1. Coincidence. | 3. Servile.  | 5. Piquancy. |
| 2. Endeavour.   | 4. Mediocre. | 6. Sanguine. |

**Exercise 18.**

*Write sentences exemplifying the shades of difference in meaning between the following words:—*

1. With, through, by.
2. Affirm, assert, aver.
3. Shall, will.
4. Earth, world, globe,
5. Self-love, selfishness.
6. Bright, shining, brilliant.

**Exercise 19.**

*Write sentences exemplifying the different uses of the following equivocal words:—*

- |                |            |              |
|----------------|------------|--------------|
| 1. Resolution. | 3. Season. | 5. Apparent. |
| 2. Charge.     | 4. Light.  | 6. Order.    |

56. The *second* rule for perspicuity forbids the opposite errors of redundancy and ellipsis.

57. *Redundancy*,\* defined by Cobbett as "the using of many words to say little," consists in saying the same thing twice over, though in different words. A sentence is redundant—

1. *When it contains more than one expression of the same idea*, as, "The whole nation applauded his magnanimity and greatness of mind."
2. *When it contains a logical cross division*; as, "The inhabitants of Great Britain may be divided into Englishmen, Welshmen, Scotchmen, and Gaels."

**Exercise 20.**

*Correct the REDUNDANCY in the following sentences:—*

1. The author could now regard his future prospects with the most entire satisfaction.
2. Unable to declare the use or service of all things in this universe, we are yet assured of the certain perfection of all.
3. There is no such thing in England that I know as persecution for opinion, sentiment, or thought.

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\* A legalised redundancy is called a *pleonasm*. Thus the psalmist sings, "*I cried unto the Lord with my voice*;" and Shakespeare, "*Cannons overcharged with double cracks*."

4. They were bold and fearless in their civil dissensions, ready to proceed to extremities, and to carry their debates to the decision of force.

5. He was a great traveller, and an equally great reader of books, by which means he was acquainted with nearly all the continents, islands, and peninsulas into which the land on the surface of the globe is divided.

6. Almost all difficulties may be overcome by industry, for it is a common saying, that perseverance overcometh difficulties.

7. Individual men stood distinguished by their person, spirit, and vigour, not by the valuation of their estates, or the rank of their birth.

8. Not even when he had reached and attained to the highest summit of his ambitious aspirations, was he satisfied that his career was perfectly completed.

9. In his retirement he gave himself up to the allurements of science, literature, and books.

10. Were men omniscient, then would they be as gods, which certainly they are not; therefore they do not know all things.

11. The very first discovery of it strikes the mind with inward joy, and spreads delight through all its faculties.

12. Never did Atticus succeed better in gaining the universal love and esteem of all men.

13. Those who duly inform the faculties in the search of truth, take especial care to weed out of their minds, and extirpate all such notions.

58. *Ellipsis*,\* or the omission of words necessary to the accurate expression of an idea, may consist in—

1. *The omission of the preposition*; as, "Let us consider the works of nature and (of) art with proper attention." Without the preposition before "art," this means that the *same* works are produced by nature and art combined.

2. *The omission of a distinguishing adjective*; as, "The wise and (the) foolish, the virtuous and (the) vile, must often be blended together." Without the particle before "foolish" and "vile," the meaning is, that persons who are both "wise and foolish" are often blended with persons who are both "virtuous and vile."

3. *The omission of some primary element of the sentence*; as, "The wildness pleases" (us, or the observer).†

\* Ellipsis only becomes a fault when it leads to ambiguity. Thus the relative is often omitted without detriment to a sentence; as, "Every one was prepared for the part (which) he was to take."

† See § 27, and Ex, I.

**Exercise 21.**

*Supply the ELLIPSIS in each of the following sentences :—*

1. Surely one of the most perfect buildings within the compass of London.
2. A long time must be spent in learning the business of a watch-maker or surgeon, before a man acquire enough skill to practise.
3. Such were the men and principles for which they resolved to do battle, not by words, but force of arms.
4. The faith he professed, and became an apostle of, was not his invention.
5. If man be a little, shortlived, contemptible animal, it was not their saying it made him so.
6. Euphranon, who had never met with any of this species or sect of men, and but little of their writings, shewed a great desire to know their principles.
7. Gateway as to a fortified place; then a spacious court, like the square of a city; broad staircases, passages to interior courts; fronts of stately architecture all round.
8. He stuck to the recantation he had made at his trial, declaring he wished all embarked in the same cause might meet the same fate.
9. Men of greatest learning have spent their time in finding out the dimensions and even weight of the planets.
10. The evils of failure are greater in civil than foreign war.
11. Explain me this.
12. Diversity of opinions about a thing doth not hinder but that thing may be, and one of the opinions concerning it true.
13. There are many things we every day see others unable to perform, and perhaps have even miscarried ourselves in attempting; and yet can hardly allow to be difficult.
14. A true commander of men.

59. The *third* rule for perspicuity of language advises the selection of those words which are likely to be most generally understood.\* Anglo-Saxon being the staple of modern English, words of that origin are most familiar to the great mass of Englishmen. Hence it is a safe rule to prefer words of *Saxon* to words of *Classical* origin.†

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\* Technical words, or those which belong to a special calling, should also be avoided; for they can only be intelligible to those who are acquainted with the particular pursuit or process to which they belong.

† "Ceteris paribus, when a Saxon and a Latin word offer themselves, we had best choose the Saxon."—*Trench*.

## Exercise 22.

*Substitute words of Saxon for those of classical origin (in italics) in the following passages :—*

1. The old man *defies* prudence, the young *commits* himself to *magnanimity* and chance. The young man who *intends* no *malefaction* believes that none is *intended*, and therefore acts with openness and candour; but his father, having *suffered* the *injuries* of fraud, is *impelled* to suspect, and too often *allured* to practise it. Age looks with anger on the *temerity* of youth, and youth with contempt on the *scrupulosity* of age.

2. Columbus was fully sensible of his perilous situation. He had *observed* with great *apprehension* the fatal *operation* of ignorance and of fear in *producing* disaffection among his crew, and saw that it was now *prepared* to burst out into open mutiny. He *retained*, however, perfect presence of mind. He *affected* to appear ignorant of their *machinations*. Notwithstanding the *agitation* and *solicitude* of his own mind, he appeared with a cheerful countenance, like a man *satisfied* with the progress he had made, and *confident* of success.

3. Those who in the evening had *derided* the folly of their *companions*, were the most eager the ensuing day to tread in their footsteps. The ignorance which *magnified* the hopes *diminished* the perils of the *enterprise*. Since the Turkish conquest, the paths of pilgrimage were *obliterated*; and such was the stupidity of the people, that at the sight of the first city or castle beyond the *limits* of their knowledge, they were ready to *inquire* whether that was not the Jerusalem, the *term* and object of their labours.

4. It is from the same *deranged* *eccentric* vanity that this, the *insane* Socrates of the National Assembly, was *compelled* to publish a mad confession of his mad faults, and to *attempt* a new *species* of glory, from bringing to light the *obscure* and vulgar vices which we know may sometimes be *joined* with *eminent talents*. He has not observed on the nature of vanity who does not know that it is *omnivorous*.

5. The frequent *vicissitudes* and *reverses* of fortune which nations have *experienced* on that very ground where the arts have *prospered*, are probably the effects of a busy, inventive, and *versatile* spirit, by which men have carried every national pursuit to extremes. They have *elevated* the fabric of despotic empire to its greatest height, where they had best *comprehended* the *foundations* of freedom. They perished in the flames which they themselves had *ignited*; and they only, perhaps, were capable of *displaying* alternately the greatest *improvements*, or the lowest *corruptions*, to which the human mind can be brought.

6. Ice is only water *congealed* by the *frigidity* of the air, whereby it *acquireth* no new form, but rather a *consistence* or *determination* of its *diffuency*, and *amitteth* not its essence but *condition* of *fluidity*. Neither doth there anything *properly* *conglaciate* but water or watery *humidity*; for the *determination* of quicksilver is properly *fixation*; that of milk, *coagulation*; and that of oil and *unctuous* bodies, only *incrassation*.

## II. *Energy of Language.*

60. *Energy*, as applied to the words used in a sentence, is that quality by which they produce a forcible and vivid impression on the reader's mind.

61. *Rules for Energy of language* :—

I. Avoid circumlocution and tautology.

II. Prefer specific to general terms.

III. Use judiciously the figures of language.

62. *Circumlocution* consists in the use of more words than a single idea requires for its adequate expression ; as, “ Even at that period of time, the things I endured were not allowed to come to a termination ; ”—for, “ Even then my sufferings were not allowed to terminate.”\*

### Exercise 23.

*Correct the errors of Circumlocution in the following sentences :—*

1. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through the whole period of his existence with unvaried liberality ; and perhaps his character may receive some illustration if a comparison be instituted between him and the man whose pupil he was.

2. His mind had a larger range, and he collects his forms of fancy and illustrative figures from a more extensive circumference of scientific knowledge.

3. The first desires of human nature in a state of wildness are merely to gratify the importunities of appetite.

4. The wonders of the created universe exercise but little fascinating power over a being taken up in obviating the necessities of each successive day, and filled with anxiety on behalf of a precarious subsistence.

5. To walk along the margin of the sea when the tide has fled from the land, or to stretch out the body on a rock when the waters have returned, may raise the intellectual power in man to the highest exercise of its faculties.

6. The application of the mind to the science which describes the earth is both profitable and capable of giving delight.

7. Offices with no duty attached to them are in reality nothing but payments without service.

8. When they could no longer enjoy freedom at home, they removed from their native country to the occidental continent.

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\* A legalised circumlocution,—that is, when it is employed for the purpose of softening a statement which in more concise language might give offence,—is called a *Euphemism*.

63. *Tautology*\* is the unnecessary repetition of a word or words in the same sentence; as, "The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure."

### Exercise 24.

*Correct the errors of Tautology in the following sentences:†—*

1. That day has been well spent which enables one to say at the close of the day, "This day has not been lost."

2. He turned a scornful glance towards the left of the House, and then left the House abruptly.

3. He is hardly trustworthy who, after forsaking his friends, calumniates the friends he has forsaken.

4. Our expectations are frequently disappointed; for we expect greater happiness from the future than experience authorises us to expect.

5. That we see but in part, and know but in part, might instruct the proudest esteemer of his own parts how useful it is to talk and consult with others.

6. In this we may see the reason why some men of study and thought, that reason aright, and are lovers of truth, do make no great advances in their discoveries of it.

7. The truth is, that error and truth are uncertainly blended in their minds.

8. Let the enlargement of your knowledge be one constant view and design in life, since there is no time, or place, or engagement in life which excludes us from this method of improving the mind.

9. Having ascended the mountain with the view of enjoying the extensive prospect, we found that the view in reality exceeded our highest expectations.‡

64. In regard to the second rule for Energy of language, Dr Campbell has observed that "the more general the terms are, the picture is the fainter; the more special they are, the brighter."

\* Tautology, Redundancy, and Circumlocution are often confounded. They may be easily distinguished thus:—Tautology refers to the repetition of a *word*, redundancy to the repetition of an *idea*, circumlocution to multiplication of *words* to express a single idea.

† See also Exercise 5.

‡ Tautology is often admissible in antithetical sentences; for points of contrast are frequently brought out more strikingly by repeating all the words of a clause, except those which mark the difference: as, "In cities and houses *we see the works* of man; in the country *we see the works* of God."

The impression made by the strongest general terms must in the end be weaker than that produced by the barest specific descriptions; and that because all general expressions are relative, and the standard of comparison varies with every writer nearly as much as with every reader. What one man considers "an enormous vessel," another may reckon a very ordinary ship; but if the specific dimensions were given, no one would be taken at a disadvantage. So, "a costly vase," in one man's estimation, may be "a great bargain" to another: what one thinks "an insolent remark," another might consider quite innocent and natural. Were the price actually stated in the one case, and the words specifically quoted in the other, there would at least be a common ground to go upon, and material from which each could draw his own conclusion; *e. g.* :—

*General*: "The elevation of the land is quite inconsiderable compared with the earth's bulk."

*Specific*: "The top of the highest mountain is not more than five miles above the level of the sea; so that its whole height is little more than  $\frac{1}{1600}$  of the earth's diameter."

65. The *third* rule for Energy of expression advises a judicious use of the figures of language, as distinct from the figures of construction (§. 43, III., and 49, II.). The figures of language chiefly used in prose are, Simile, Metaphor, Metonymy, and Personification.

66. Simile and Metaphor both imply the comparison of two things. In the Simile, the one object is said to *resemble* the other, and some sign of comparison (*as, like*) stands between them. In the Metaphor, the one object is said *actually to be* the other, by reason of the qualities in which it resembles it. Thus :—

*Simile* :—He fights *like a lion*.

*Metaphor* :—He *is a lion* in the fight.

### Exercise 25.

*Select separately the Similes and the Metaphors from the following sentences :—*

1. To the upright there ariseth light in darkness.
2. Charity, like the sun, brightens every object on which it shines.
3. On each side of her stood pretty dimpled boys, like smiling Cupids.



4. Good name in man or woman is the immediate jewel of their souls.

5. The broad circumference hung on his shoulders like the moon.

6. Thy word is a lamp unto my feet.

7. The righteous shall flourish as the palm-tree.

8. He died in the meridian of his days, and all men exclaimed that a pillar of the State had fallen.

9. As for man, his days are as grass; as a flower of the field, so he flourisheth.

10. Who can tell me of the forms and precipices, of the chain of tall white mountains that girdled the horizon at noon yesterday? (referring to the clouds).

11. A flood of ignorance, and misery, and sin, now breaks and roars above the top of the highest tenements.

12. Signs of nobleness, like stars, shall shine on all deservers.

#### 67. *Rules for figures of Comparison:—*

I. The second member of the comparison should be, if possible, more familiar to those addressed than the first.

II. The figure should be simple, not complex; *i. e.*, it should contain one comparison,—not two or more mixed up.

III. It should not be made to illustrate more than it can illustrate fully and exactly.

### Exercise 26.

*Write sentences introducing Comparisons for the following objects:—*

1. Time.

2. Eternity.

3. Knowledge.

4. Wrath.

5. Charity.

6. Perseverance.

7. Youth.

8. Joy.

9. Vacillation.

10. Justice.

11. Prosperity.

12. Affliction.

### Exercise 27.

*Convert the following Similes into Metaphors:—*

1. The Assyrian came down like a wolf on the fold.

2. Charity, like the sun, brightens every object on which it shines.

3. Virtue is like the diamond: the more it is rubbed, the more brightly it shines.

4. Benevolence is like the dew of heaven, which, falling silently and unobserved, seeks not to attract attention, but to do good.

5. Religion, like the sun, presents a bright side to every object which is not wholly buried in earth.

6. As, whence the sun 'gins his reflection,  
Shipwrecking storms and direful thunders break;  
So, from that spring whence comfort seem'd to come,  
Discomfort swells.
7. New honours come upon him,  
Like our strange garments, cleave not to their mould,  
But with the aid of use.
8. She never told her love,  
But let concealment, like a worm i' the bud,  
Feed on her damask cheek.

### Exercise 28.

*Express the following simple ideas Metaphorically:—*

1. He is the most distinguished man in his profession.
2. There are scenes in nature which are pleasant when we are sad,  
as well as when we are cheerful.
3. The ship's keel was turning up the waters.
4. The advance of time is little observed.
5. His happiness was very great.
6. The rich die as well as the poor.
7. Misery is the result of vice.
8. The most distinguished of the Scottish nobility fell around their  
king at Flodden.
9. Perfect taste knows how to unite nature with art, without destroy-  
ing the simplicity of nature in the connection.

68. *Personification*,\* which, like Simile and Metaphor, also

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\* Metaphor and Personification are often confounded. For instance, in one of the best existing text-books the same sentence is given as an example, first of Metaphor, and afterwards of Personification: "The earth thirsts for rain." In determining how we are to distinguish between the two figures, it is necessary to remember that many words have acquired a metaphorical meaning, in which sense we often use them though quite unconscious of the figure they imply. Thus when we are speaking of a storm *raging furiously*, it is by no means present to our mind that *rage* and *fury* are feelings properly belonging only to human beings; and we do not therefore endow the storm with personality when we ascribe to it the action which these feelings imply. In short, it is *raging* that is here used in a figurative sense, and not "storm." So, when we speak of the "*thirsty* ground," we use the word *thirsty* (which *primarily* denotes a certain *physical* longing) in a *secondary* and *spiritual* sense; but the figure is in *thirsty* alone, and does not extend to "ground," which it qualifies. Now the test of personality is gender, and the figure is that of Personification only when a masculine or feminine pronoun

implies comparison, is that figure by which the lower animals and inanimate objects are endowed with the powers of human beings, specially with the power of speech ; as, "The *mountains* and the *hills* shall break forth before you *into singing*, and all the *trees* of the field shall *clap their hands*."

69. Personification of the second person forms the figure *Apostrophe*,—wherein the inanimate and the absent are addressed as if they were present, as, "O death ! where is thy sting ?"

### Exercise 29.

*Write sentences in which the following subjects shall be Personified ; and the first six Apostrophised :—*

- |             |              |                  |
|-------------|--------------|------------------|
| 1. Liberty. | 6. Virtue.   | 11. The moon.    |
| 2. Justice. | 7. Revenge.  | 12. The planets. |
| 3. Death.   | 8. Disease.  | 13. Pleasure.    |
| 4. Charity. | 9. Famine.   | 14. Time.        |
| 5. Truth.   | 10. The sun. | 15. Science.     |

70. *Metonymy* is the figure by which correlative terms are interchanged ; as when,—

1. A sign is put for the thing signified ; as, the *sceptre* or the *crown*, for *royalty* ; *gray hairs*, for *age*, &c.
2. An author for his works ; as, "I am reading *Shakespeare*," meaning one of Shakespeare's works.
3. A vessel for its contents ; as, "He drank the *cup*," for *wine*, or *poison*.

71. *Synecdoche* is the figure which puts a part for the whole, or the whole for a part ; as, "*Fifty sail*," for *fifty ships*.

### Exercise 30.

*Select separately the examples of Metonymy and Synecdoche from the following, and shew the exact nature of the figure :—*

1. Oh grave, where is thy victory ?
2. The sceptre shall not depart from Judah.
3. His mill employs three hundred hands.
4. The country was devastated by the sword.
5. Consider the lilies how they grow.
6. No useless coffin enclosed his breast.
7. He reads Demos-

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(I, thou, he, or she) can be put in its place. By this test, "earth" in the above expression is not personified ; for we should more naturally say, "*it* thirsts," than either "*he* or *she* thirsts for rain."

thenes in the morning, and Homer at night; during the day he is alternately a patron of the gun and of the rod. 8. The whole city came forth to meet him. 9. Fifty winters had gone over his head. 10. Constantine assumed the purple while in Britain. 11. He has three sons: one is studying for the church, another for the bar, and the third has gone to sea. 12. He invaded France with sixty thousand foot, and twelve thousand horse.

### Exercise 31.

*Write sentences introducing a Metonymy for each of the following expressions;—*

- |                |                               |                        |
|----------------|-------------------------------|------------------------|
| 1. Literature. | 5. The Iliad.                 | 9. The office of king. |
| 2. Fighting.   | 6. The Members of Parliament. | 10. Judges.            |
| 3. Riches.     | 7. Our families.              | 11. Newspapers.        |
| 4. Poison.     | 8. Writing.                   | 12. Wealth.            |

### Exercise 32.

*Write sentences introducing a Synecdoche for each of the following expressions:—*

- |              |                  |                       |
|--------------|------------------|-----------------------|
| 1. Our men.  | 4. Three years.  | 7. Vegetation.        |
| 2. Ships.    | 5. In his house. | 8. A great multitude. |
| 3. Soldiers. | 6. Fifty cattle. | 9. In my library.     |

### III. Grace of Language.

72. The quality of *Grace* in language requires the avoidance of such words as offend good taste by affectation, vulgarity, or harshness.

73. *Rules for Grace of language:—*

I. Avoid the unnecessary use of foreign and unusual words or idioms.

II. Avoid the use of vulgar, slang, and provincial expressions.

III. Avoid harsh-sounding words.

74. It is not intended by the first of these rules to forbid altogether the introduction of foreign words, or quotations from foreign languages, but only such use of them as seems prompted by affectation or pedantry, and not by a desire to express clearly and intelligibly what one has to say. It may be that a foreign word expresses an idea more simply and tersely than a native word; if so, and if the word be within the knowledge of those

we address, it should by all means be used. Of course, the law against the introduction of foreign idioms, and the use of obsolete words is indisputable, alike on grounds of expediency and of taste. The second and third laws are warnings not only against bad taste, but against that mistaken judgment which supposes that there lies in such expressions greater energy than in those which are purer and more idiomatic.

### Exercise 33.

*Point out the violations of the rules of Graceful language in the following sentences:—*

1. Straight again, when he went from her, she fell a-weeping and blubbering, looking ruefully on the matter.

2. He expresses, with almost a *muliebris impotentia* of language, a semi-official sympathy with the cause of freedom in Europe.

3. The secretary did not come up to the scratch till the close of the debate, when he more than insinuated that his master had put his foot in it.

4. Judge, good Christian reader, whether it be possible that he be any better than a beast, out of whose brutish, beastly mouth cometh such a form of blasphemy.

5. And then, as some satisfaction to the world, he put forth a satire against the wickedness of these blood-suckers, revealing the infernal lies and knavery that he was made privy to.

6. Many of them came readily on deck, and being down on their marrow bones, did not venture to rise till they were positively ordered to do so.

7. *Malgré* the weather, the meeting was both influential and agreeable.

8. The *opusculum* itself is an epitome of chemistry.

9. The intrepid virtuosi continued their efforts till a no less *e machina deus* than the police commissary himself made his appearance.

10. Dixon having contrived, with pettifogging ingenuity, to trump up a charge against the manager, the latter, in a *rus in urbe* condition, was left to shift for himself.

11. I left our young poet snivelling and sobbing behind the scenes, and cursing somebody that has deceived him.

12. The *tournure* of his ideas is thoroughly English.

13. This last and most base imputation he reserved, that he might throw it in his teeth after his whole armoury of invective and abuse seemed to be exhausted.

14. Such a dog-in-the-manger policy lent a good deal of *vraisemblance* to the statements of his opponents.

15. The *sic volumus* of the secretary and the commissioners superseded the directions contained in their patent.

16. Is it not grievous to see such a muck-worm spirit in one so high-born and influential?

### Chapter VII.—Paraphrasing.

75. Paraphrasing is the process of expressing an author's meaning in a different form. A sentence was defined to be a "complete thought expressed in words;" a sentence paraphrased is the *same* thought expressed in *different* words.\*

\* \* It would probably be too great a tax upon the pupil at the present stage to ask him to write entirely original sentences, in which both the thought and the language would be his own. Preparatory to this, however, which he will be required to do in Part II., these exercises in paraphrasing should be gone through, in which the *thoughts* are given him, and he is required only to express them in other *language*.

76. This process requires in the first place, that the author's meaning should be fully and correctly understood. It should then be expressed in the most perspicuous, energetic, and graceful language the pupil can find.

#### Example.

"I envy not in any moods  
The captive void of noble rage,  
The linnet born within the cage,  
That never knew the summer woods."—*Tennyson*.

The meaning of this stanza may be thus expressed:—

"I can only despise the indifference of those who, never having enjoyed the sweets of freedom, cannot sorrow for its loss."

The succeeding stanza in the poem,—

"I envy not the beast that takes  
His licence in the field of Time,  
Unfettered by the sense of crime,  
To whom a conscience never wakes:"—

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\* This must be distinguished both from Substitution (§ 81), in which single expressions are varied, and from Transposition (§ 82), in which the *order* of the words merely is changed.

has been thus paraphrased :—

"I do not esteem as of any value the mere gratifications of passion, where no moral feelings of divine law and personal responsibility are blended."—*Poetical Reading Book*, p. 7, *Note*.

### Exercise 34.

*Paraphrase the following passages ; that is, express their meaning in different language :—*

1. "By night, an atheist half believes a God."—*Young*.
2. "Ill blows the wind that profits nobody."—*Shakespeare*.
3. "The better part of valour is discretion."—*Shakespeare*.
4. "It is a wise father that knows his own child."—*Shakespeare*.
5. "One touch of nature makes the whole world kin."  
—*Shakespeare*.
6. "To reign is worth ambition, though in hell :  
Better to reign in hell than serve in heaven."—*Milton*.
7. "For solitude sometimes is best society,  
And short retirement urges sweet return."—*Milton*.
8. "There's a divinity that shapes our ends,  
Rough-hew them how we will."—*Shakespeare*.
9. "How sharper than a serpent's tooth it is  
To have a thankless child."—*Shakespeare*.
10. "The evil that men do lives after them,  
The good is oft interred with their bones."—*Shakespeare*.
11. "Men's evil manners live in brass,  
Their virtues we write in water."—*Shakespeare*.
12. "Stone walls do not a prison make,  
Nor iron bars a cage."—*Lovelace*.
13. "O, what a tangled web we weave  
When first we practise to deceive."—*Scott*.
14. "He that complies against his will,  
Is of his own opinion still."—*Builer*.
15. "The bell strikes *one*. We take no note of time  
But from its loss : to give it then a tongue  
Is wise in man."—*Young*.
16. "A thing of beauty is a joy for ever ;  
Its loveliness increases ; it will never  
Pass into nothingness."—*Keats*.

17. " Loveliness  
Needs not the foreign aid of ornament,  
But is, when unadorned, adorned the most."—*Thomson*.
18. " To put the power  
Of sovereign rule into the good man's hand,  
Is giving peace and happiness to millions."—*Thomson*.
19. " Thrice is he armed that hath his quarrel just;  
And he but naked, tho' locked up in steel,  
Whose conscience with injustice is corrupted."—*Shakespeare*.
20. " 'Tis the mind that makes the body rich;  
And as the sun breaks thro' the darkest clouds,  
So honour peereth in the meanest habit."—*Shakespeare*.
21. " And say, without our hopes, without our fears,  
Without the home that plighted love endears,  
Without the smile from partial beauty won,  
Oh! what were man? a world without a sun."—*Campbell*.
22. " That loss is common would not make  
My own less bitter, rather more:  
Too common! Never morning wore  
To evening, but some heart did break."—*Tennyson*.
23. " There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries."—*Shakespeare*.
24. " The sense of death is most in apprehension;  
And the poor beetle that we tread upon,  
In corporal sufferance finds a pang as great  
As when a giant dies."—*Shakespeare*.
25. " To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or, with taper light,  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess."—*Shakespeare*.
26. EVE.—" But that thou should'st my firmness therefore  
doubt  
To God or thee, because we have a foe  
May tempt it, I expected not to hear.  
His violence thou fear'st not, being such  
As we, not capable of death or pain,  
Can either not receive, or can repel.  
His fraud is then thy fear; which plain infers



Thy equal fear that my firm faith and love  
Can by his fraud be shaken or seduc'd;  
Thoughts which how found they harbour in thy breast,  
Adam, misthought of her to thee so dear?"—*Milton.*

27. "And if that eye which watches guilt  
And goodness, and hath power to see  
Within the green, the moulder'd tree,  
And towers fall'n as soon as built;  
"Oh, if indeed that eye foresee  
Or see (in Him is no before)  
In more of life true life no more,  
And love the indifference to be,  
"So might I find, ere yet the morn  
Breaks hither over Indian seas,  
That shadow waiting with the keys  
To cloak me from my proper scorn."—*Tennyson.*

28. SATAN.—"Princes, potentates,  
Warriors, the flower of heaven, once yours, now lost,—  
If such astonishment as this can seize  
Eternal spirits: or have ye chosen this place,  
After the toil of battle to repose  
Your wearied virtue, for the ease you find  
To slumber here as in the vales of heaven?  
Or in this abject posture have ye sworn  
T'adore the conqueror? who now beholds  
Cherub and seraph rolling in the flood  
With scatter'd arms and ensigns, till anon  
His swift pursuers, from heaven's gates, discern  
The advantage, and, descending, tread us down  
Thus drooping, or with linked thunderbolts  
Transfix us to the bottom of this gulf!—  
Awake, arise, or be for ever fall'n."—*Milton.*

29. MACBETH.—"He's here in double trust:  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek—hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off;  
And pity, like a naked, new-born babe,  
Striding the blast, or heaven's cherubim, hors'd  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye.

That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself,  
And falls on the other ——."—*Shakespeare*.

80. "To be, or not to be, that is the question :—  
Whether 'tis nobler in the mind, to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And, by opposing, end them?—To die,—to sleep,—  
No more;—and, by a sleep, to say we end  
The heart-ache, and the thousand natural shocks  
That flesh is heir to,—'tis a consummation  
Devoutly to be wish'd. To die;—to sleep;—  
To sleep! perchance to dream;—ay, there's the rub :  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause : There's the respect,  
That makes calamity of so long life :  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life ;  
But that the dread of something after death,—  
The undiscover'd country, from whose bourn  
No traveller returns,—puzzles the will ;  
And makes us rather bear those ills we have,  
Than fly to others that we know not of !  
Thus conscience does make cowards of us all ;  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought ;  
And enterprises of great pith and moment,  
With this regard, their currents turn awry,  
And lose the name of action."—*Shakespeare*.

81. "Oh ! 'tis cruelty to beat a cripple with his own crutches."—*Fuller*.

82. "Every man desireth to live long ; but no man would be old."—*Swift*.

83. "In youth is the time when some ignorance is as necessary as much knowledge."—*Ascham*.

84. "We know by experience itself, that it is a marvellous pain to find out but a short way by a large wandering."—*Ascham*.

35. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."—*Bacon*.

36. "He who tells a lie is not sensible how great a task he undertakes; for he must be forced to invent twenty more to maintain one."—*Pope*.

37. "No man is wiser for his learning: it may administer matter to work in, or objects to work upon; but wit and wisdom are born with a man."—*Selden*.

38. "It matters not to the sparrow caught in the snare that he is not held tight in every part, but only by the foot; he is a lost bird for all that."—*St Chrysostom*.

39. "Marshal thy notions into a handsome method. One will carry twice more weight trussed and packed up in bundles, than when it lies untoward, flapping, and hanging about his shoulders. Things orderly fardled up under heads are most portable."—*Fuller*.

40. "Piety practised in solitude, like the flower that blooms in the desert, may give its fragrance to the winds of heaven, and delight those unbodied spirits that survey the works of God and the actions of men."—*Johnson*.

41. "Await the issue. In all battles, if you await the issue, each fighter has prospered according to his right. His right and his might, at the close of the accounts, were one and the same. He has fought with all his might, and in exact proportion to all his right he has prevailed. His very death is no victory over him. He dies indeed, but his work lives, very truly lives."—*Carlyle*.

42. "The philosopher sheweth you the way, he informeth you of the particularities, as well of the tediousness of the way, as of the pleasant lodging you shall have when your journey is ended, as of the many bye-turnings that may divert you from your way; but this is to no man, but to him that will read him, and read him with attentive, studious painfulness; which constant desire whosoever hath in him, hath already passed half the hardness of the way, and therefore is beholden to the philosopher but for the other half."—*Sidney*.

## PART II.—THE STRUCTURE OF PARAGRAPHS.

77. A *Paragraph* is a series of sentences relating to the same subject ; and no sentence should be admitted into it which does not relate thereto.

78. The opening sentence should indicate, though it need not formally announce, the subject which is more fully explained in the subsequent sentences of the Paragraph.

79. There should be as much variety as possible both in the construction and in the length of the sentences in the same Paragraph. It may be of advantage to make the sentences near the beginning brief ; and a longer sentence than usual has its appropriate place at the close.

80. As all the sentences in a Paragraph relate to the same subject (or division of a subject), they should be arranged so as to carry the line of thought naturally and suggestively from one to the other. Upon this the excellence of a Paragraph mainly depends.

81. The elements of which a Paragraph may be composed belong to these three classes—

I. NARRATION : what happens, or is seen.

II. DESCRIPTION : what a thing is.

III. REFLECTION : what we think about it.

The first of these has for its subject, Active Scenes ; the second, Objects and their Qualities ; the third, the Thoughts and Feelings to which the other two give rise. Though we rarely find a Paragraph that belongs to any one of these classes exclusively, we shall best understand the nature of each element by considering them separately.

## Chapter I.—Narration.

82. Active scenes form the proper subject of Narration : or, as Cicero defines it, *Rerum gestarum expositio*, i. e., the setting forth of things done.

The simplest form of this element is,

1. INCIDENTAL NARRATION,

which includes Letters, Stories, and Works of Travel. The highest form is that of,

2. HISTORICAL NARRATION,

to which class belong accounts of Mechanical Processes, and the narrative portions of Biography and History.

83. A complete Narrative-Paragraph should state the following particulars,

1. *The Event* : what happened ;
2. *The Persons or Instruments* : by or to whom it happened ;
3. *The Time* : when it happened ;
4. *The Place* : where it happened ;
5. *The Manner* : how it happened.

The order in which these particulars are introduced cannot be fixed by any rule. The narration of details must conform to the single law : *that the circumstances be narrated in the order of their occurrence.*

84. Example.—Incidental Narration.

FUNERAL CEREMONY AT ROME.

<sup>1</sup> While at <sup>2</sup> Rome, I one day met in my way home a <sup>3</sup> funeral ceremony. <sup>4</sup> A crucifix hung with black, followed by a train of priests, with lighted tapers in their hands, headed the procession. Then came a troop of figures dressed in white robes, with their faces covered with masks of the same materials. The bier followed, on which lay the corpse of a young woman arrayed in all the ornaments of dress, with her face exposed, where the bloom of youth still lingered. The members of different fraternities followed the bier, dressed in the robes of their orders, and all masked. They carried lighted tapers in their hands, and chaunted out prayers in a kind of mumbling recitative.

<sup>1</sup> Time.    <sup>2</sup> Place.    <sup>3</sup> Event.    <sup>4</sup> Manner.

Exercise 35.

Write a Narrative Paragraph (Incidental) telling what you saw on any of the following occasions :—

1. A visit to Windsor Castle (or any other Castle).
2. A walk along Regent Street (or any other Street).
3. A visit to the Bass Rock (or any similar scene).
4. An Excursion to the Top of Ben Lomond (or any other Mountain).

5. A Fire in a City.
6. A Pic-Nic Party.
7. A Snow-storm (in the Highlands).
8. A visit to a Picture Gallery.
9. A visit to a Farm.
10. An Eclipse of the Moon.
11. A sail down the Thames (or any other river).
12. Meeting the Simoom in the Desert, &c., &c.

### Exercise 36.

*Write a Narrative Paragraph (Incidental) giving the substance of the following fables and stories:—*

1. The Frogs desiring a King.
2. The Stag admiring his horns.
3. The Countryman and the Snake.
4. The Wind and the Sun.
5. The Ass in the Lion's skin.
6. The Cat and the Mice.
7. The Hare and the Sparrow.
8. The Old Man and the Bundle of Sticks.
9. The Shepherd Boy and the Wolf.
10. The Old Man and his Ass.
11. King Alfred and the Cakes.
12. William Tell and the Apple.

85.

Example.—Historical Narration.

#### THE LANDING OF THE SPANIARDS ON SAN SALVADOR.

"<sup>1</sup>As soon as the sun arose, all their boats were manned and armed. They rowed toward the island with their colours displayed, with warlike music, and other martial pomp. As they approached <sup>2</sup>the coast, they saw it covered with a multitude of people, whom the novelty of the spectacle had drawn together, whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view. <sup>3</sup>Columbus was the first European who set his foot on the new world which he had discovered. <sup>4</sup>He landed in a rich dress, and with a naked sword in his hand. His men followed, and, kneeling down, they all kissed the ground which they had so long desired to see. They next erected a crucifix, and, prostrating themselves before it, returned thanks to God for conducting their voyage to such a happy issue. They then took solemn possession of the country for the crown of Castile and Leon, with all the formalities which the Portuguese were accustomed to observe in acts of this kind in their discoveries."

<sup>1</sup> Time.

<sup>2</sup> Place.

<sup>3</sup> Event.

<sup>4</sup> Manner.

**Exercise 37.**

*Write a Narrative Paragraph (Historical), telling what happened on any of the following occasions:—*

1. The landing of Julius Cæsar on the coast of Britain, B.C. 55.
2. The death of Edmund of East Anglia, A.D. 871.
3. Harold's oath to William of Normandy, A.D. 1060.
4. Rolf the Ganger's homage to Charles the Simple, A.D. 912.
5. The death of General Wolfe at Quebec, A.D. 1759.
6. The offering of Isaac.
7. Any one of the miracles of Christ.
8. A shipwreck.
9. A battle.
10. Cromwell's expulsion of the Parliament.
11. Galileo's experiment on the leaning tower of Pisa.
12. The opening of Parliament, or any similar pageant.

[*Note to Exercises 36 and 37.*—No particular *description* of objects seen, and no *reflections* upon them, should be admitted into these Exercises, as the nature of these elements, and the manner of treating them, are discussed in the subsequent Chapters.]

**Chapter II.—Description.**

86. The Descriptive Paragraph has for its proper object the exposition of *what a thing is*. It aims at shewing wherein the whole essence and character of a thing consist. It may have for its subject:—

1. Individual objects, (Proper nouns).
2. Class objects, (Common nouns).
3. Moral qualities, (Abstract nouns).

**1. INDIVIDUAL OBJECTS.**

87. A paragraph describing an individual object should contain the following particulars:—

1. *The species* (or class to which it belongs).
2. *The properties*: form, size, situation, material, uses, &c.
3. *The parts*; which may be separately described.

**88. Example.—Craigmillar Castle.****(a) THE SCHEME.**

1. *The species*: Ruined castles.
2. *The properties*: Situation, &c., on an eminence between Edinburgh and Dalkeith; commands a fine view, &c.
3. *The parts*: The keep; the embattled wall; the circular towers: a rampart wall; great hall; Queen Mary's room, &c.

**(b) THE PARAGRAPH.**

<sup>1</sup> The fine old ruin of Craigmillar Castle is situated about three miles south of Edinburgh, on the road between that city and Dalkeith. <sup>2</sup> From the eminence which it crowns, it commands a noble view of the south side of the city, the Firth, and opposite coast, and Aberlady Bay. <sup>3</sup> It consists of a square keep or tower, several storeys high, encompassed by a square embattled wall, which has had circular towers at each angle, and the whole surrounded by another rampart-wall, and in some places with a deep moat. The great hall is large and well lighted. The apartment shewn as Queen Mary's is in one of the upper turrets: it measures only five feet in breadth, and seven in length; but has, nevertheless, two windows and a fireplace.

<sup>1</sup> *Species.*      <sup>2</sup> *Properties.*      <sup>3</sup> *Parts.*

**Exercise 38.**

*Draw out a Scheme for a paragraph, describing any of the following individual objects, and write a Paragraph therefrom:—*

1. Buckingham Palace.
2. Edinburgh Castle.
3. The Tower of London.
4. Some particular painting, or natural scenery.
5. The Great Eastern.
6. The Scott Monument.
7. Holyrood House.
8. Some particular piece of armour.
9. Some particular piece of furniture.
10. Some particular piece of dress.
11. Some particular piece of machinery.
12. Some particular animal (man, &c.).

**2. CLASS OBJECTS.**

**89.** A Paragraph descriptive of a class object should embrace the following elements:—

1. *The definition* of its species.



2. *Its properties* : form, size, material, use, where made, &c.
  3. *The parts* ; which may be separately described.
  4. *Its kinds* : the species which it as a genus includes under it.
90. The definition of a species requires that we point out—
1. *Its genus* = wherein it essentially agrees with other objects.
  2. *Its difference* = wherein it essentially differs from other objects of the same genus.

91. **Example—A Rifle.**

(a) THE SCHEME.

1. *Definition* : (1.) *Genus* = fire-arm.  
(2.) *Difference* = groove-barrelled.
2. *Properties* : \* Accuracy of aim ; length of range ; used in war and field sports, &c. ; recently invented.
3. *The Parts* : † (1.) Stock = wooden ; used to support barrel, and connect it with the lock.  
(2.) Lock = to strike fire into powder—parts : spring ; trigger ; dog-head ; nipple.  
(3.) Barrel = cast iron ; equal thickness ; grooved ; contains powder and bullet.
4. *The kinds* : ‡ Breech-loading, muzzle-loading, horizontal grooved, spiral grooved, Minié, Enfield, &c., &c.

(b) THE PARAGRAPH.

<sup>1</sup> The rifle is a well known fire-arm, differing from the common musket in having a grooved or rifled barrel, whence it derives its name. <sup>2</sup> It is of recent invention, and has been recently improved, so that now its extent of range and accuracy of aim make it the most deadly weapon either in warfare or in the chase. <sup>3</sup> There are several kinds of rifles, differing slightly from each other in their construction, as the Enfield, the Minié, &c. ; but all, like other hand guns, consist of \* the three main parts, a stock, a lock, and a barrel.

[These parts may be described in a separate paragraph.]

The stock, which is made of wood, supports the one end of the barrel ; and as the lock is also attached to it, it serves to unite the other parts

\* Embraces logical *proprium* and *accidens*.

† Corresponds with the *division* of an *integral* whole.

‡ Corresponds with the *division* of a *logical* whole.

of the instrument. The barrel is a long tube, made of wrought-iron, in the interior of which parallel grooves are drawn through the whole length of the barrel, in either a horizontal or a spiral direction. These grooves are designed to give greater speed and directness to the ball, which latter is frequently constructed so as to expand with the explosion of the gunpowder, and fit into the grooves of the barrel. The spark of ignition is carried to the gunpowder within the barrel by means of the lock, which consists of a spring; a handle for moving the spring, called the trigger; the nipple, on which the percussion-cap is placed; and the doghead, a small hammer, by which it is struck, and the rifle is discharged.

<sup>1</sup> *Definition*,—*genus, species.*    <sup>2</sup> *Properties.*    <sup>3</sup> *Kinds.*    <sup>4</sup> *Parts.*

### Exercise 39.

*Draw out a Scheme for a paragraph, describing each of the following class-objects, and write a Paragraph therefrom:—*

- |                      |                         |
|----------------------|-------------------------|
| 1. A steam-engine.   | 7. A pianoforte.        |
| 2. A clock.          | 8. A printing press.    |
| 3. A telescope.      | 9. A book.              |
| 4. A man-of-war.     | 10. A church.           |
| 5. A balloon.        | 11. A Roman camp.       |
| 6. A camera obscura. | 12. A fleet or an army. |

### 8. ABSTRACT QUALITIES.

**92.** A paragraph descriptive (in the strict sense) of an abstract quality should contain:—

1. *The definition* of its species; which, as in the case of class objects, consists of—

- (1.) *Genus* = wherein it agrees with other qualities.  
 (2.) *Difference* = wherein it differs from other qualities of the same genus.

2. *The application*: to what it belongs, in what forms found, &c.

Other particulars must be reserved for *Reflection* (§ 94).

### 93.

**Example.—Honesty.**

#### (a) THE SCHEME.

1. *Definition*: (1.) *Genus* = the social virtues.  
 (2.) *Difference* = aims at giving each his due.  
 2. *Application*: Found in man in a civilised state: appears sometimes in business dealings; sometimes in the acknowledgment

of faults; sometimes in the utterance of sincere convictions, which motives of interest would conceal.

(b) THE PARAGRAPH.

<sup>1</sup> Honesty is the social virtue which aims at giving every man his due, whether in substantial property, or in credit for the performance of good actions. <sup>2</sup> It is generally found in civilised society; though luxury, to which a high degree of civilisation often leads, is injurious to its existence. While we look most naturally for honesty in the commercial dealings of man with man, the term is also frequently applied to that disposition which leads men to acknowledge their faults, as well as to the fearlessness which urges them to utter sentiments of which interest might rather suggest the suppression or concealment.

<sup>1</sup> *Definition,—genus, species.*      <sup>2</sup> *Application.*

Exercise 40.

*Draw out a Scheme for a paragraph, descriptive of any of the following abstract qualities, and write a Paragraph therefrom:—*

- |                  |                         |
|------------------|-------------------------|
| 1. Extravagance. | 7. Mercy.               |
| 2. Justice.      | 8. Truth; truthfulness. |
| 3. Revenge.      | 9. Envy.                |
| 4. Perseverance. | 10. Cowardice.          |
| 5. Hypocrisy.    | 11. Duplicity.          |
| 6. Friendship.   | 12. Benevolence.        |

Chapter III.—Reflection.

94. The Reflective Paragraph contains an expression of the thoughts and emotions suggested by the contemplation of objects, actions, and abstract qualities. It may therefore be naturally combined with either the narrative or any kind of the descriptive paragraph.

95. The reflections suggested by an object (individual or class, §§ 87–89) may refer to the following heads:—

1. *The feelings* which the object excites in us, and which, with various modifications, will belong to the two great classes—

(1.) *The pleasurable.*      (2.) *The painful.*

2. *The qualities* which appear to give rise to these feelings, respectively.

- (1.) *Its beauty or deformity*, in form, colour, cognate qualities, grandeur, sublimity, picturesqueness.
- (2.) *Its utility or inutility*; [1.] in the parts, adaptation of means to ends [2.] in the whole, its power to perform its required work.
- (3.) *Its suggestiveness*; either [1.] of pleasing or painful associations, or [2.] of other objects resembling it in its power to call up similar feelings.

96.

**Example.—Individual Object.**

HOLYROOD PALACE.

1. *The feelings*: Pleasure; interest; sympathy.
2. *The qualities*: (1.) Picturesqueness, quaintness, and simplicity of form.
- (2.) Its suitableness for a royal residence, from its size, form, and character; unsuitableness, from its locality.
- (3.) a. Antiquity; historical associations: Queen Mary, Rizzio, Prince Charles Edward.
- b. It affects us like the sight of some ancient well-worn weapon, or the recitation of a fine old ballad.

**Exercise 41.**

*Draw out a Scheme for a reflective paragraph on any of the individual objects in Exercise 96, and write a Paragraph therefrom.*

97.

**Example.—A Class Object.**

THE TELESCOPE.

1. *The feelings*: Pleasure, admiration, interest.
2. *The qualities*:\*
  - (1.) Ingenious collocation of parts.
  - (2.) Its extraordinary power of revealing to us wonders hidden from the unaided eye.
  - (3.) Suggests to us a seer-like power, reaching far beyond the limits of human vision. [In this view it fills us with a kind of awe.]

---

\* Every object will not require—many, indeed, will not admit of—the introduction of all these particulars. The judgment of the pupil must be exercised in deciding which heads are most appropriate in each case.

Reminds us of the ingenuity and perseverance of its inventors; of the struggles of the man of science, in consideration of which we should feel grateful for our advantages.

### Exercise 42.

*Draw out a Scheme for a reflective paragraph for any of the class objects in Exercise 89, and write a Paragraph therefrom.*

98. In considering an action or event, or the possession\* of an abstract quality, our reflections may refer to any (or all) of the following heads. All the particulars need not be discussed in connection with each subject; and where any of them becomes considerable, it may have an entire paragraph devoted to itself:—

1. *The cause*, origin, or motive: an account of the circumstances which explain the occurrence of the action, or the existence of the quality.
2. *The effect* or consequence: good or bad, immediate or remote.
3. *The illustration*, in which—
  - (1.) *It is compared*, in these respects, with other and similar actions; or,
  - (2.) *Particular instances* of the manifestation of the quality are referred to.
4. *The feelings* which it excites in us; as that it is right or wrong, and worthy of our approbation or disapprobation; that its doers (action) or possessors (quality) deserve our sympathy, pity, or aversion; or some other treatment, as ridicule or contempt.
5. *The application*: its influence on the life and conduct of ourselves or others.

99.

Example.—An Event.

#### THE GRANTING OF MAGNA CHARTA.

1. *The cause*: The king weak and tyrannical; the nobles powerful, disgusted with his conduct; their motive, to weaken his power; his motive, to postpone a crisis, and deceive them into false security.

---

\* In reflecting on qualities, we remove them from the category of objects in themselves, and think of them as possessed by other objects.

2. *The effects*: Great good to the nation; laid the foundation of British freedom, by restraining the absolute power of the king, by protecting all vassals from the tyranny and rapacity of their superiors; secured property to its rightful owners, and personal freedom to every subject.

3. *The illustration*: It may be compared to the first planting of a great tree. Its effect on the British Constitution resembles that of the discovery of the law of gravitation on physical science; it introduced a great general principle, to which subsequent acts have been referred.

4. *The feelings*: Such being its effects, we cannot but regard it with feelings of high approbation. We may feel contempt for so weak a monarch; sympathy with those he oppressed; admiration of the conduct of the nobles; and gratitude to them also, for associating the people with themselves in its benefits.

5. *The application*: Good often brought out of evil by a wise Providence. We can never foresee the ultimate results of our conduct. Patriotism a duty, not only as regards ourselves, but also as regards future generations, &c., &c.

### Exercise 43.

*Draw out a Scheme for a reflective paragraph on any of the following events, and write a Paragraph (or paragraphs) therefrom:—*

1. The murder of Thomas à Becket.
2. The Crusades (or any one of them).
3. The Reformation.
4. The execution of Queen Mary of Scotland.
5. Some great discovery (gravitation, electricity, &c.).
6. Some great invention (steam-engine, printing, telegraph, or any of the subjects in Exercise 39).

100.

Example.—An Abstract Quality.

#### HYPOCRISY.

1. *The cause or origin*: Moral cowardice; fear to confess a fault; desire to appear good.

2. *The effects*: Lying; fraud; ruin of character; contempt of friends; misery; punishment.

3. *The illustration*: An acted lie, like a spoken one, leads to many more. A mask once worn must be worn always, or else confessed. Example—the Pharisee.

4. *The feelings*: Such being its (nature) origin and effects, we cannot but condemn it, and regard those who practise it with abhorrence. We may sympathise with their dupes, but we can hardly pity hypocrites, even where most relentlessly unmasked.

5. *The application*: Warning against this insidious vice, and against the awful consequences which it entails, &c., &c.

**Exercise 44.**

*Draw out a Scheme for a reflective paragraph on any of the subjects in Exercise 40, and write a Paragraph therefrom.*

101. Reflections on the character of important personages may require a somewhat different treatment from the foregoing subjects, though they too (§ 95) may generally be arranged under the two heads of the *feelings* which a consideration of the character excites, and the *qualities* which excite these feelings. A more minute analysis, however, will shew us that our judgment of a man's character depends upon such considerations as the following:—

1. *The qualities of his mind.*
2. *His moral character.*
3. *The motives from which he acted.*
4. *The effects of his conduct on himself and others.*
5. *His character in different capacities.*

**102. Example.—Individual Character.****KING HENRY VIII.**

1. *Qualities of mind*: Vigour, good parts, great capacity, but weak judgment.
2. *Moral nature*: Determination, intrepidity, violence, cruelty, arrogance, caprice, but sincerity, gallantry, liberality, bravery.
3. *Motives*: Gratification of self, and of the whim of the hour.
4. *Effects of conduct*: Loved by his subjects; useful in preparing the way for the Reformation.
5. *Different capacities*: A King; a Diplomatist; a Theologian; a Patron of learning; a Man.

**Exercise 45.***Subjects for Character Paragraphs.*

- |                      |                        |
|----------------------|------------------------|
| 1. Cardinal Wolsey.  | 7. Napoleon Bonaparte. |
| 2. Lord Bacon.       | 8. Marlborough.        |
| 3. Oliver Cromwell.  | 9. Wellington.         |
| 4. Sir Thomas Moore. | 10. Cicero.            |
| 5. Queen Elizabeth.  | 11. Wallace.           |
| 6. Warren Hastings.  | 12. Charles I.         |

## Chapter IV.—Summary, or Précis Writing.

103. *Summarising* is the process of selecting, and expressing in a brief form, the essential features of an extended composition, or series of papers,—*e. g.*, a debate, a correspondence, a narrative, an official letter or despatch.

\* \* This is rather an application of composition than a part of that art; but as the process is one of great practical utility, a few hints are here given for conducting it. As being essentially an analysis of themes, and an abstract of a series of paragraphs, it has its proper place, in the scheme of this work, between “Paragraphs” and “Themes.”

104. The writing of a summary (or memorandum, as it is officially called) requires that the document or passage to be summarised be in the first place carefully read over, and a brief abstract or analysis made of the most important parts; and then that these parts be written out in the form of a short narrative, which will be the summary required. The following extract from the “Sixth Report of H. M. Civil Service Commissioners,” fully explains the nature and requirements both of the *abstract* and the *summary* :—

“1. The object of the **ABSTRACT** (schedule or docket) is to serve as an index. It should contain the date of each letter; the names of the persons by whom and to whom it is written; and, *in as few words as possible*, the subject of it. The merits of such an abstract are (1.) to give the really important point or points of each letter, omitting everything else; (2.) to do this briefly; (3.) distinctly; and (4.) in such a form as readily to catch the eye.

“2. The object of the **MEMORANDUM** (or *précis*), *which should be in the form of a narrative*, is that any one who had not time to read the original letters might, by reading the *précis*, be put in possession of all the leading features of what passed. The merits of such a *précis* are—(1.) to contain a concise history of the correspondence, including all that is important in its substance, and nothing that is unimportant; (2.) to present this in a consecutive and readable shape, expressed as distinctly as possible; (3.) to be as brief as is compatible with completeness and distinctness.”

105. The best method of performing this exercise may be gathered from the following rules :—



- I. Read over the whole passage, and underline with pencil, or otherwise mark, the most important parts.
- II. Select these parts, and write them in the fewest possible words, as an *abstract*, or series of heads.
- III. Extend these heads in the form of short sentences, which will be the *summary* required.
- IV. Number the letters or paragraphs (1, 2, 3, &c.) in the original, and place corresponding numbers before the notes or heads in the abstract, and the sentences in the summary.
- V. The abstract may, for reference, afterwards be thrown into the form of an *index*. (See § 106 ; 4.)

## 106.

## Example.

[The essential parts in the following correspondence are here printed in italics.]

## (1.) THE CORRESPONDENCE.

No. 1.—*Mr Waddington to the Civil Service Commissioners.*

Whitehall, 4th June 1860.

Gentlemen,

I am directed by Secretary Sir George Lewis to inform you that he *proposes to appoint Mr ———*, at present a supplemental clerk in the Treasury, *to a vacant clerkship in the office of the Receiver of Police*. As Mr ——— *obtained a certificate from you in 1857*, on his appointment to the Treasury, Sir George Lewis presumes it will *not be necessary for him to appear before you for examination on his appointment to the receiver's office*, but he *will be glad to receive your decision on the matter*, and I am to request your early reply.

I am, &c.

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No. 2.—*Mr Maitland to Mr Waddington.*

7th June 1860.

Sir,

(1.) In reply to your letter of the 4th instant, notifying the nomination of Mr ———, now a supplemental clerk in the Treasury, to a clerkship in the office of the Receiver of Police, and requesting to be informed whether it will be necessary for him to appear for examination ;

I am directed by the Civil Service Commissioners to state that Mr ——— *was on his nomination to his present clerkship examined in some*

of the subjects required for the office of the Receiver of Police, and that the Commissioners having referred to his performances, will *not* think it necessary to *re-examine him in those subjects*. There are, however, *two others* (history and geography) in which he was not on the former occasion examined, and in which *he should therefore be examined*, in order that the certificate necessary on his appointment to the junior situation to which he is now nominated may be granted.

(2.) I have at the same time to state that *Mr ——— appears*, from the evidence produced on his former nomination, *to be between 29 and 80 years of age*, and that the *ordinary limits* for the situation to which he is now nominated *are 17 and 25*. The Commissioners, however, will be perfectly willing to *accede to an extension of the limit in favour of those who have previously been in the public service*, if the Receiver of Police should think fit to recommend it, and they will communicate with him on the subject.

I have, &c.

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No. 3.—*Mr Maitland to Mr Drummond.*

7th June 1860.

Sir,

I am directed by the Civil Service Commissioners to acquaint you that, by letter from the Home Office of the 4th instant, they have been informed of the nomination of Mr ———, now a supplemental clerk in the Treasury, to a clerkship in your department.

It appears from the evidence produced by Mr ——— on his former nomination, that he is now between 29 and 80 years of age, and consequently ineligible under the regulations established by the late receiver of police, after a correspondence, which will be found in the appendix to the new report of the Commissioners.

The Commissioners, however, will be perfectly willing to accede to an extension of the higher limit of age in favour of candidates who have previously been in the public service, and they would *suggest for your consideration the following rule*, which has been adopted by several of the public departments:—"For candidates who have been previously in the public service, the higher limit of age shall be extended to 80, provided that the candidate was under 25 when he entered the service, and has served continuously."

I have, &c.

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No. 4.—*Mr Drummond to the Civil Service Commissioners.*

Metropolitan Police Office, Receiver's Department,  
8th June 1860.

Gentlemen,

In reply to your communication of the 7th instant, I beg to state,

in regard to the limit of age for candidates for clerkships in my department who have previously been in the public service, that *I fully concur in the suggestion* which you have made.

I have, &c.

No. 5.—*Mr Maitland to Mr Waddington.*

9th June 1860.

Sir,

Referring to my letter of the 7th instant, in which it was stated that the age of Mr ——— exceeds the maximum limit fixed for clerkships in the office of the Receiver of Metropolitan Police, but that the Civil Service Commissioner would suggest for the consideration of the Receiver whether it would not be advisable somewhat to extend that limit where, as in the case of Mr ———, the candidate being in the public service had entered it before he had attained the maximum applicable to the Receiver's Office, and had served continuously;—

I am directed by the Civil Service commissioners to acquaint you, for the information of Secretary Sir George Lewis, that they have this morning received a letter from *Mr Drummond, who acquiesces in their suggestion*, and that they *will therefore be prepared to examine Mr ——— on Tuesday next, the 12th instant, at 10 a.m., or at the same hour on any subsequent Tuesday.*

I have, &c.

(2.) THE ABSTRACT.

No. 1.—*Mr Waddington*

to

Civ. Ser. Commrs.

Whitehall, 4th June 1860.

or, 4/6/60.

Appointment of Mr ———, Sup. Clerk in Treasury, as Clerk to Receiver of Police. He obtained certificate in 1857; need he be examined again?

No. 2.—*Mr Maitland*

to

Mr Waddington.

7/6/60.

(1.) Mr ——— need not be re-examined in the subjects in which he was examined in 1857, but must be tested in History and Geography, in which he was not examined before.

(2.) Mr ——— is above 29; the max. age is 25. The Coms. will extend the limit to 30 in the case of one in public service, if the Receiver of Police agree.

No. 3.—Mr Maitland  
to

7/6/60.

Mr Drummond.

Suggesting the above exception [2. (2.)] as to age, "provided the candidate was under 25 when he entered the service, and has served continuously."

No. 4.—Mr Drummond  
to

8/6/60.

Civil Ser. Commrs.

Concurring in the suggestion.

No. 5.—Mr Maitland  
to

9/6/60.

Mr Waddington.

Intimating Mr Drummond's concurrence, and appointing Tuesday, 12th inst. (or any subsequent Tuesday), at 10 a.m., for Mr ———'s examination.

### (8.) THE SUMMARY.

*Exception to Rule for Examination and Age of Clerks in Office of Receiver of Police.*

No. 1. (4/6/60.)

Sir G. C. Lewis having proposed (4th June 1860) to transfer Mr ——— from a Supplemental Clerkship in the Treasury Office, to an Assistant Clerkship in the office of Receiver of Police, the question was raised: "Whether Mr ———, who had obtained a Civ. Ser. Certificate in 1857, need be re-examined?"

No. 2. (7/6/60.)

The Commissioners decided that he need only be examined in the subjects he had not been examined in before (History and Geography). But they observe that Mr ——— is above 29, while the limit of age for the new appointment is 25. They, however, express their willingness to waive that objection in the case of one previously in the public service (provided he had entered it before 25 and had served continuously), if the Receiver of

Nos. 3, 4. (7, 8/6/60.)

Police concurred. Mr Drummond (the Receiver), having signified his concurrence, the Commissioners

No. 5. (9/6/60.)

intimated the same, and their readiness to examine Mr ——— on the subsequent Tuesday.

## (4.) THE INDEX.

NO.	CORRESPONDENTS.	DATES.	SUBSTANCE OF LETTERS.
1.	Mr Waddington to Civ. Ser. Coms.	4/6/60.	Inquiring whether a Clerk transferred from one Department to another need be re-examined.
2.	Mr Maitland to Mr Waddington.	7/6/60.	(1.) Ans.:—Not in same subjects ; but in new ones. (2.) Suggesting exceptions as to age in such cases.
3.	Mr Maitland to Mr Drummond.	7/6/60.	Submitting the above suggestion.
4.	Mr Drummond to Civ. Ser. Coms.	8/6/60.	Concurring in suggestion.
5.	Mr Maitland to Mr Waddington.	9/6/60.	Intimating the alteration, and appointing day for Examination.

## Exercise 46.

**A.**—*Write an Abstract and Summary of each of the following letters, or series of letters, and make an Index to the correspondence in Nos. 2, 3, and 4 :—*

1. *Mr Romaine to the Civil Service Commissioners.*

Admiralty, 28th November 1860.

Gentlemen,

With reference to the enclosed Admiralty memorandum of the 25th of October 1855, which fixes the qualifications of persons proposed to be appointed to junior situations in the establishments under the Admiralty;

I am commanded by my superiors in the Admiralty to acquaint you that they have decided to make an exception

to the regulation as regards the maximum age for admission, as to admit persons who have been temporarily employed, and who may be nominated to clerkships, if under 30 years of age, provided they were under 25 years of age when first *either temporarily or otherwise* employed under Her Majesty's Government.

This modification of the existing exception to the rule of age will admit persons to the Civil Service, who, though above 25 when first appointed to temporary employment, may have previously served the Crown in the navy or army, or other permanent situations, not under the Civil Service.

I am, &c.

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2. (No. 1.)—*C. H. Pennell, Esq., to the Civil Service Commissioners.*

Admiralty, 24th July 1860.

Gentlemen,

I am commanded by my Lords Commissioners of the Admiralty to inform you that, as book-keeping is not a necessary qualification for the clerks employed in the Admiralty, Whitehall, their Lordships request that you will substitute "English composition, and making a précis or digest of papers or correspondence," for book-keeping, in the case of persons hereafter to be examined for temporary clerkships in this office.

I am, &c.

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(No. 2.)—*Mr Maitland to Mr Romaine.*

28th July 1860.

Sir,

In reply to your letter of the 24th instant, expressing the wish of my Lords Commissioners of the Admiralty, that "English composition," and "the preparation of a précis or digest of papers or correspondence," should be substituted for book-keeping in the examination of candidates nominated to temporary clerkships in the Admiralty, Whitehall;

I am directed by the Civil Service Commissioners to state that they will comply with the wishes expressed by my Lords. They endeavour fairly to test the knowledge of book-keeping possessed by candidates in cases where such knowledge is deemed necessary by the authorities of the several departments; but where this is not the case, they have no desire that it should remain among the prescribed subjects of examination.

I have, &c.

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3. (No. 1.)—*Mr Maitland to Mr Rothery.*

23d April 1860.

Sir,

I am directed by the Civil Service Commissioners to acknowledge the receipt of your letter of the 16th instant, stating, by desire of the

Judge of the High Court of Admiralty in England, the alterations about to be made in the constitution of the offices of the Registrar and Marshal of the Court, and the changes proposed in the examination to which candidates are subjected.

In reply, I am to state that the Commissioners will be prepared to carry Dr Lushington's wishes into effect, as regards the examination of candidates. With reference to the higher limits of age (85 for the Registrar's Office, and 80 for that of the Marshal), I am to observe that they exceed the usual maximum, and that although in your letter of 6th February 1858 a reason for the peculiarity is assigned, it appears possible that the re-organisation now in progress may so far diminish the force of that reason as to render it expedient that the question should be reconsidered. Dr Lushington will be aware that under the general Superannuation Act (the schedule to which includes the Act 17 & 18 Vic. c. 78), the maximum pension attainable is two-thirds of the salary previously enjoyed, and that for the attainment of this maximum forty years' service is required. A person admitted at 35 will not acquire this claim until he has attained the age of 75, and there will probably be a period (ordinarily not less than 10 years) during which he is, on the one hand, becoming less and less efficient for the duties of a clerk, while, on the other hand, he is annually gaining a title to increased superannuation. Under these circumstances, it will be difficult to press his retirement, and it will be still more difficult if, as is not very unusual, the failure of bodily or mental vigour should begin at 55, when the superannuation allowance will be only one-third, or at 60, when it will be only five-twelfths of the salary.

Of course it is impossible to avoid all risk of this inconvenience, but it is less likely to occur in the case of a public servant appointed while under 25 than in that of one who enters at 35.

The same considerations apply, though with less force, to the higher limit (80) at present fixed for the Marshal's Office.

The commissioners have thought it right to bring this question again under Dr Lushington's notice; but if he should be of opinion that the reason originally assigned still renders it necessary that the limits for the two offices should be exceptional, they will readily defer to his judgment.

I have, &c.

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(No. 2).—*Mr Rothery to Mr Mailland.*

Admiralty Registry, Doctors' Commons,  
27th April 1860.

Sir,

I am directed by the Right Honourable Stephen Lushington, the Judge of the High Court of Admiralty of England, to acknowledge the receipt of your letter of the 23d instant, stating that the higher limits

of age proposed for admission to this and the Marshal's Office exceed the usual maximum, pointing out the inconveniences that may attend the appointment of clerks at the age of 35 years, who would probably become incapable of efficiently performing their duties long before they were entitled to the maximum pension, and suggesting whether, now that these offices have been re-organised and extended, the reasons assigned in my letter of the 6th of February 1858 for this deviation from the usual practice still prevail.

In reply, I am directed to inform you that the reason which originally induced Dr Lushington to think that an exception in regard to the maximum limit of age on admission might be made in this office was, that occasions might arise, as on the breaking out of a war, when it might be necessary suddenly to increase the establishment, and if in that case there should not be found amongst the junior clerks any who were capable of discharging the more important duties of the office, it would be necessary to appoint persons who, from professional experience, might have acquired a knowledge of the practice of the Court.

These reasons, in Dr Lushington's opinion, still prevail, although, it must be admitted, not in so great a degree as when the office was smaller. The same remarks apply to the Marshal's Office. And as the Commissioners have been good enough to say that, should Dr Lushington continue of the same opinion, they would defer to his judgment, he desires me to inform you that he thinks that it would be better to retain the limits of age as originally proposed, viz., from 17 to 35 years on admission to this office, and 17 to 30 on admission to the Marshal's Office. At the same time, I am desired to state that, in making any future appointments, care will be taken that the limits of age usual on admission to other public offices shall be maintained, except when the nature of the duties to be performed renders a deviation therefrom necessary.

I am, &c.

4.

(No. 1.)—*Mr Macaulay to Mr Maitland.*

Audit Office, 18th July 1860.

Sir,

The attention of the Directors of Prisons in Scotland having been called to the appointment of a warder of Perth prison to the situation of clerk in the steward's department in that establishment without a certificate of qualification from the Civil Service Commissioners, I am directed by the Commissioners for auditing the Public Accounts to transmit to you a copy of the query and of the reply to it, and also of a letter from the Directors, forwarding the same, and I am to request that the Board may be apprised of the opinion of the Civil Service Commissioners upon the subject.

I have, &c.



## ENCLOSURE.

General Board of Prisons, Edinburgh,  
6th July 1860.

Sir,

In reference to the accompanying answer to a query relating to the appointment of an officer in the general prison at Perth, who has not received a certificate from the Civil Service Commissioners, I am directed to make the following explanations. The person in question having been merely transferred from one office in the prison to another, it was not supposed that under any circumstances the regulations of the Civil Service Commission would apply to his case. On a previous occasion, however, when they appointed two persons not previously on the staff of the prison to clerkships, the Board took the matter into consideration, and made inquiries to satisfy themselves on the question whether the staff of the general prison could be brought within the arrangement referred to. The Board found some practical difficulties in their way, and they have not found it expedient to deal with these, as there is at present a bill before Parliament which provides for the Board coming to an end in December next, and for the administration of the general prison being placed more immediately under the control of the Secretary of State.

I have, &c.,  
(Signed) J. H. BURTON.

*Copy of the Query and Answer.**Salaries and Wages.*

Appointment of Mr ———, head warden, as clerk in steward's department, at a salary of £85 per annum, with house and garden.

*Query.*

The name of this person does not appear in the return of certificates of qualification furnished to this office by the Civil Service Commissioners. Explanation is requested.

*Reply.*

The officers in the general prison do not require to possess certificates from the Civil Service Commissioners. They are appointed by the General Board of Directors of Prisons under the following statutory powers in 2 and 3 Vic., cap. 42, sec. 22:—"The said General Board shall have power to appoint keepers, chaplains, medical officers, and teachers for the said general prison at *Perth*, under their own immediate superintendence and management, together with all officers, clerks, and other persons required for the said general prison at *Perth*, in execution of this Act, and to assign to all such persons such remuneration for their services as they shall think proper."

(Signed) J. H. BURTON.

(No. 2.)—*Mr Maitland to Mr Macaulay.*

19th July 1860.

Sir,

In reply to your letter of the 18th instant, enclosing correspondence relative to the appointment of a warder of Perth prison to the situation of clerk in the steward's department in that establishment, without a certificate of qualification, I am directed by the Civil Service Commissioners to state that Mr Burton's letter does not appear to them to assign any sufficient ground for the exemption of the officers of Perth prison, and that as at present advised they can only express their opinion that a certificate of qualification was required. It is probable that the practical difficulties apprehended by the Board might have been removed if there had been any communication with this office previously to the appointments which Mr Burton mentions as having preceded that now under consideration.

I have, &c.

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(No. 3.)—*J. H. Burton, Esq., to Mr Maitland.*

General Board of Prisons, Edinburgh,  
1st August 1860.

Sir,

Referring to your letter of the 19th July to the Secretary of the Commissioners of Audit, relating to the appointment of a clerk in the general prison at Perth, which has been transmitted to this office, I am directed to request that you will have the goodness to furnish me with the latest regulations or instructions of the Civil Service Commission in relation to officers in Government prisons, for the purpose of enabling me to lay full information on the matter before the General Board of Prisons in Scotland.

I have, &c.

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(No. 4.)—*Mr Maitland to Mr Burton.*

7th August 1860.

Sir,

In reply to your letter of the 1st instant, requesting to be furnished with the latest regulations or instructions of this Commission in relation to officers in Government prisons;

I am directed by the Civil Service Commissioners to state that no documents relating especially to the class in question have been issued by them. The officers of Government prisons have been considered as holders of junior situations within the meaning of the Order in Council under which the Commissioners act, and this being the case, it appears that regulations as to the age, health, and character of candidates, and also as to the subjects of examination, should be settled with the assist-

ance of the Commissioners, at the discretion of the chief authorities of the department.

Correspondence relative to the department of Convict Prisons in England will be found in the Appendix to the Fourth Report of the Commissioners, but the Commissioners are of course unable to judge whether the circumstances are so far similar as to render a reference to it desirable.

I have, &c.

**B.—Write an Abstract and Summary of each of the following reports:—**

1. *General Report, for the Year 1861, by Her Majesty's Inspector, Matthew Arnold, Esq., M.A., on the British and other Schools not connected with the Church of England, inspected by him in the Counties of Berks, Bucks, Essex, Herts, Kent, Middlesex, and Oxford.*

London, January 1862.

My Lords,

School  
premises.

In my last report I complained of the dirty condition in which school premises in London were too often permitted to remain, and I contrasted them unfavourably in this respect with the school premises which I had seen in Paris. In the course of the year just ended, the managers of several London schools under my inspection have exerted themselves to remove the stigma thus cast upon them, and I can now report a somewhat improved state of things. There is still, however, a great disposition on the part of managers to consider sufficient for public school premises a degree of cleanliness which is really not sufficient; to think that all which is necessary is something far less, at any rate, than what is *proper*. And I venture to predict that the greater the "liberty of action" given to managers in fixing the standard of needful school cleanliness, the dirtier will our public schools become.

Pupil-  
teachers;  
their  
instruction  
in grammar

In my examinations of pupil-teachers during the last year, I have been struck with the commonness of the failure in *grammar*. This failure has been yet more evident to me in the papers (which I have just been revising) of the candidates for Queen's scholarships at the recent Christmas examination. In general, the pupil-teachers seem to me to do worse in this branch of their instruction than they used to do. Many objections have been raised against the teaching of grammar in our elementary schools, and I believe that there are even inspectors who somewhat discourage it. But I confess that I should be very sorry if this study should be discontinued, or

should be suffered to decline. With the tendency to verbiage and to general and inexact answering to which all persons of imperfect knowledge are, when examined, so prone, it is a great thing to find for their examinations a subject-matter which is *exact*; every answer on which must be right or wrong, and no answer on which can have any value if it keeps to vague generalities. Arithmetic as well as grammar has the merit of being an examination subject of this kind. But grammar has an advantage even over arithmetic, in that it is not only exact,—it not only compels the pupil examined in it to shew himself clearly right or wrong, as knowing the rule or as ignorant of it,—but it also compels him, even more than arithmetic, to give the measure of his common sense by his mode of selecting and applying, in particular instances, the rule when he knows it. And the *common sense* of pupil-teachers cannot be too much exercised.

I am inclined to think that for the ordinary pupil-teacher the text-books of grammar which he uses are much too elaborate. These aim at shewing the *rationale* of grammar and of the terms and laws of grammar; but this is a stage of doctrine for which the pupil is in this case seldom ripe; he has memory to master the rules of grammar, but seldom understanding to master its metaphysics. What he has understanding for is the application of the rule when he has learnt it; and it is within these limits that we should address ourselves to exercise his understanding. Therefore it is to be lamented that there is not one uniform text-book for pupil-teachers studying grammar, even if that text-book treated grammar less philosophically than some of the existing text-books, not more philosophically than the old Eton grammar; for what the pupil-teacher wants is the rule as a positive fact before him, and no rules acquire this force so well as those of a universally employed text-book. It matters less that the rule should be *intelligently* stated to him, than that it should be *intelligibly* and briefly stated; for he wants it as a law, not as a theorem. The metaphysics of grammar may come later for him, at the training school.

Perhaps our examinations, too, extend themselves over too wide a field, ask questions too numerous, and regard the *rationale* of grammar in a way for which the pupil-teacher is hardly ripe. Perhaps they should limit him more, more make him concentrate himself on that for which he *is* ripe. He will hardly write a good essay on the nature of the preposition or the adverb. He will hardly analyse an intricate passage correctly according to the metaphysical principles of Dr Morell's *Analysis*. But he may be brought, if his teaching takes in somewhat less, and keeps him to this more steadily,

Difficulty of some of the grammar now in use. Limits within which a pupil-teacher's study of grammar should be kept.

to parse a sentence a great deal better than he does now. And the true aim of a boy's mental education,—to give him the power of doing a thing right,—will in this way best be followed. The best intelligence of the *rationale* of grammar is that which gradually comes of itself, after such a discipline, in minds with a special aptitude for this science. Such minds are few; but the minds with some aptitude or other for which the discipline of learning to do a thing right will be most beneficial, are numerous. And, to the young, grammar gives this discipline best when it limits itself most.

Exercises in paraphrasing; want of taste shown by pupil-teachers in these. Remedy for this.

Rhetoric and grammar are allied, and what may be called the rhetorical exercise of paraphrasing a passage of prose or poetry often finds a place in our grammar examinations. In general, a pupil-teacher paraphrases a passage even worse than he analyses it, and in the examination for Queen's scholarships this year no exercise in paraphrasing was given. We all complain of the want of taste and general culture which the pupil-teachers, after so much care spent upon them, continue to exhibit; and in their almost universal failure to paraphrase ten lines of prose or poetry without doing some grievous violence to good sense or good taste, they exhibit this want most conspicuously. Here too, perhaps, the remedy will be found to lie, not in attempting to teach the rules of taste directly,—a lesson which we shall never get learnt,—but in introducing a lesson which we can get learnt, which has a value in itself, whether it leads to something more or not, and which, in happy natures, will probably lead to this something more. The learning by heart extracts from good authors is such a lesson. I have often thought of it as a lesson offering an excellent discipline for our pupil-teachers, and I rejoiced to see it instituted by one of the regulations of the much-attacked revised code. This regulation, at any rate, I think no one will be found to attack. Nay, it is strange that a lesson of such old standing and such high credit in our schools for the rich, should not sooner have been introduced in our schools for the poor. In this lesson you have, first of all, the excellent discipline of a lesson which must be learnt right, or it has no value; a lesson of which the subject matter is not *talked about*, as in too many of the lessons of our elementary schools, but *learnt*. Here, as in the case of the grammar lesson, this positive character of the result is a first great advantage. Then, in all but the rudest natures, out of the mass of treasures thus gained (and the mere process of gaining which will have afforded a useful discipline for all natures), a second and a more precious fruit will in time grow; they will be insensibly nourished by that which is stored in them, and their taste will be formed by it, as the learning of thousands of lines of Homer

and Virgil has insensibly created a good literary taste in so many persons who would never have got this by studying the rules of taste. Pupil-teachers will then be found to paraphrase well, whom no rules supplied by their teachers will ever teach to paraphrase well at present.

Although I am, on the whole, by no means dissatisfied with the work done during the past year in the schools under my inspection, yet I cannot say that the year has been a favourable one for them. There have been too many causes of excitement and distraction at work; school managers and school teachers have naturally had their attention much engaged, at first in speculations as to what changes might follow the report of the Royal Commission, afterwards in discussing these changes when they had been announced. The year therefore has been one of anxious looking to something which was to come, rather than of undistracted prosecution of the work which was in hand.

I have the honour to be, &c.,

MATTHEW ARNOLD.

*To the Right Honourable*

*The Lords of the Committee of Council on Education.*

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2. *Minutes of part of the evidence of P. Cumin, Esq., on the Education of Destitute Children [4th July 1861].*

3832. Are you favourable or unfavourable to the Government granting aid to ragged schools?—Unfavourable. I do not see how the Government can grant aid to a gratuitous school, without destroying the nature of a gratuitous school, and acting inconsistently with the present system which they administer.

3833. How do you think that would destroy the nature of a gratuitous school?—The only benefit which I ever saw alleged in favour of a day, or even of an evening ragged school, was the personal influence exerted by the teacher over the children. For instance, take the case of Bristol: the chief manager at Bristol is one of the most able teachers of youth that it is possible to have. You could not for any sum of money obtain such assistance as that by any Government system. If you took away the peculiar power possessed by Miss Carpenter in instructing youth, you could not replace it by any Government system at all, nor could you procure it by any Government system. I believe the benefits which undoubtedly attach to ragged schools are due almost entirely to the personal influence of the teachers upon the children.

3834. Do you mean to convey that if a Government grant were made to Miss Carpenter's school, her power of teaching would be destroyed?—You could not frame a Government Minute, putting Miss Carpenter's

name into it, so that the assistance of the Government should depend upon her life, or health, or capacity to conduct the school. Any school dependent upon the mere personal influence of any individual manager does not come within the scope of a State Government.

8385. But I understand that you do recommend that Government aid should not be given to gratuitous schools; because you think it would destroy the proper character of those schools. I want to understand in what way that result would be produced?—The Government aid would have to be, I suppose, granted with regard to the teachers. I cannot conceive any state of things in which voluntary teachers, such as Miss Carpenter, or persons of that sort, would submit to any examination for the purpose of receiving any Government aid; or, if they did receive it, I think that the children attending the school would, in point of fact, lose very much of the respect and honour which they have for the teachers at present, whom they know to be simply engaged in the work from charitable motives.

8386. Does Miss Carpenter personally teach in her school?—The first time I went, I went in company with Miss Carpenter, and I saw the school with her. I saw how the school was conducted on that occasion. I went afterwards by myself, but the first time I went with her. She has the assistance of a master, but without her personal superintendence the school would be, I should say, quite useless.

8387. Do you know much of the system of national schools in the country?—I have examined an immense number of national schools in the country.

8388. Does it not commonly happen that some clergyman or some manager visits the school from time to time, and takes a part occasionally in teaching the classes?—Yes; but anybody who has been in any of those schools must be well satisfied, from his own observation, that the children attend those schools, not from personal respect either for the clergyman or the manager, though their presence undoubtedly does good, but because they get a *quid pro quo* for their penny. If you had no clergyman or no manager visiting the school, and had good teaching, the school would be just as full as it is now.

8389. My object was merely to know whether what Miss Carpenter does in her school is not much the same as that which the managers of other schools, or the clergymen connected with the other schools, frequently do in the way of exercising influence?—No; I think in the former case it is much more personal.

8340. At all events, Miss Carpenter employs a master and other assistants to do the bulk of the work of the teaching?—The results of the teaching are very small, I should say, and I am confirmed in that by the evidence given by the master. If it were mere teaching, the school would not go on.

8341. But, practically, there is a master who is a paid master?—There is, I should say, an inferior master, who is paid.

8342. What do you mean by saying an inferior master?—I mean

that no child would go, or that no parent would send a child to that school if it were simply for the teaching.

3343. I want to know in what way any grant given by Government would destroy the character of a gratuitous school. I understand you to say that it would do so, because it was important that the children should feel that the teaching they receive was gratuitous?—Yes.

3344. But the teaching they receive in the schools we have been speaking of, it appears, is given by a master.

3345. Is he a paid master?—Yes; but if you reduce the good done by the school to the amount of the teaching given, I should say the sooner it stops the better.

3346. Do you suppose that the fact of that teacher receiving a payment is an injury to the school?—It is not an injury to the school, but I think it would destroy the characteristic effect of the ragged school if it became known to the children, or if it were the fact that the master was simply a paid master, like the master of any British or National School. It is the personal influence exerted upon the children which produces the characteristic effect.

3347. You suppose that the beneficial effect produced in the school is the result of the personal influence of Miss Carpenter?—Yes.

3348. Do you suppose that that influence would be diminished by the fact that Miss Carpenter is obliged either herself to pay, or get other persons to pay for the rent of the house in which the school is carried on, for the salary of the master employed to teach the children, or the other appliances which are necessary for the management of the school?—I do not know whether I make myself understood; all I mean is, that one great benefit of the ragged school is produced by the personal influence of the teacher; and that would be diminished by having a paid master, or by doing anything which would relax the efforts in the shape of personal superintendence of such a manager as Miss Carpenter, or any other person devoted to the work. But there are other reasons which I think should operate to prevent the giving of the assistance by the Government.

3349. What are those other reasons?—Another reason is this: I have never yet found in any ragged school which I have examined, that the children were really confined to that destitute class which cannot afford to pay 1d. a-week for their education, therefore if you are only to assist those gratuitous schools upon the ground that they are intended for a class of children who cannot pay the 1d. a-week, all I say is, practically, that no school I ever saw is conducted on that principle.

3350. Do you understand that the managers of ragged schools profess to confine them to the class of children that cannot afford to pay a very small weekly sum for education?—That is one class.

3351. What other classes do they profess to receive?—Those who are so dirty in their dress that they could not be admitted into ordinary schools, and those who are so peculiar in their temperament that they will not attend regularly the ordinary day-school, and therefore require



a particular organisation, like that of a ragged school, in order to bring them in.

3352. But would you not consider that those classes would require that provision should be made for their wants?—Yes. But the first point is this: if you find in ragged schools generally a large number of children who belong to neither of those classes, but are, in fact, not only able but willing to pay 1d. a-week for their education, I say that is an abuse of the ragged school institution, as it is understood by its promoters. The presence of those children who are able to pay, in those ragged schools, is an evil which you must either prevent in some way, or else the Government will be assisting the same class of children on two different principles.

3353. Did you find any large proportion of children who both could and would pay in the ragged schools in Bristol?—I should say that a large number of those whom I saw there were perfectly able to pay.\*

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\* The summary of these minutes should be such a brief narrative as, in a history of the question, would express Mr Cumin's *opinion*, and the *reasons* by which he supported it.

## PART III.—THE STRUCTURE OF THEMES.

107. *A Theme\** is a series of paragraphs discussing the different parts of a subject, so arranged as to give a complete exposition of the whole subject of which it treats.

108. The elements of which a Theme consists are (as in the paragraph), Narration, Description, and Reflection; and, while no Theme is likely to be composed of any one of these elements exclusively, they may be classified, according to the prominence which each of these elements assumes in their composition, into

I. NARRATIVE THEMES.

II. DESCRIPTIVE THEMES.

III. REFLECTIVE THEMES.

To these, however, we shall add two classes of Miscellaneous Themes or Essays, viz. :—

IV. DISCURSIVE THEMES.

V. ARGUMENTATIVE THEMES.

## Chapter I.—Narrative Themes.

109. *The Narrative Theme* has for its object, to give a complete account of all that happened in connection with a particular event; and only such details are to be introduced into it as are necessary for that purpose.

110. The Narrative Theme may therefore be regarded as an expansion of the narrative paragraph (§ 81), with the addition of occasional descriptions and reflections.

111. The particulars enumerated (§ 82) as belonging to the narrative paragraph were, 1. The event; 2. The persons or instruments; 3. The time; 4. The place; 5. The manner or accompanying circumstances. In the Theme, the last head will afford the greatest scope for amplification, as it will include an

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\* The word Theme is here used in its secondary sense of a short dissertation, or methodical essay on a given subject; primarily, it signifies the subject or topic itself.

account of the course of events to which the special incident under consideration belongs.

112. Narrative Themes may be divided, according to the subjects treated of, into these three classes :—

I. *Incidental Themes*, including miscellaneous subjects, as Mechanical Processes, and Incidents of every day life.

II. *Biographical Themes*.

III. *Historical Themes*.

113. *Rules for Narration* :—

I. Narrate the events in the order of their occurrence.

II. Introduce description, only when really necessary to explain objects referred to in the narrative.

III. Introduce reflection sparingly, and always keep it subordinate to narration, which is the main object of the Theme.

IV. Each circumstance which forms a distinct unity should occupy a separate paragraph.

\* \* \* As the drawing out of a scheme or skeleton before writing any Theme is an important exercise in itself, only a model scheme is here given. It is recommended that, as a first exercise, the pupils should be required to prepare the scheme, and as a second, to write the Theme therefrom. The following directions for scheme-making are given to aid the pupil in doing this for himself.

114. *Directions for Scheme-making* :—

I. When the facts are not derived from personal observation, read some plain and authentic account of them ; and in the course of reading, make notes.

II. From these notes, select the points most worthy of attention, and arrange them in the order in which they are to be taken up in the narrative (§§ 103, 104).

III. Indicate by marginal notes those objects that may require description, and those which suggest reflections.

IV. Write the Theme from the scheme and notes alone, and not from the author consulted.

V. The division into paragraphs is most conveniently made in the course of composition.

1. *Incidental Themes.*

## 115. Model Scheme.—Paper-Making.

Rags collected—dusting—sorting—cutting<sup>1</sup>—washing—teasing—bleaching—stirring pulp in vat—passage through strainer—over wire cloth<sup>2</sup>—vacuum box<sup>3</sup>—lateral vibration<sup>4</sup>—passage of film between iron rollers—on to felt web—rollers again—under steam-heated cylinders—on to a drum or reel, a perfect web of paper.<sup>5</sup>

<sup>1</sup>D.\* knife, cylinder.<sup>2</sup>D. Machine.<sup>3</sup>R.† Purpose of this.<sup>4</sup>R. Effect of this.<sup>5</sup>R. Beauty of the contrivance; ingenuity; effects, — spread of knowledge, &c.

## Exercise 47.

*Subjects for Narrative Themes* :—

1. The process of making a book.
2. The process of photographing.
3. The process of calico-printing.
4. The process of glass-blowing and casting.
5. The process of sugar refining.
6. The opening of Parliament.
7. A journey.
8. A voyage.
9. An ascent of Mont Blanc.
10. A visit to London, Paris, Rome, Berlin, &c.
11. A visit to a picture gallery, or other exhibition.
12. A military review, or other spectacle.

II. *Biographical Themes.*

## 116. Model Scheme.—Frederic the Great.

Birth—Education—occupations of youth—treatment by his father<sup>1</sup>—imprisonment—liberation—first campaign.

Accession—Silesian wars<sup>2</sup>—treaty of Dresden, 1745—Voltaire<sup>3</sup>; verse-making—seven years' war, 1756—battles of Lowositz, Prague, Kolin, Hochkirchen, Leuthen<sup>4</sup>—Disasters of

<sup>1</sup>R. Frederic William's character,<sup>2</sup>R. Their origin, & D.<sup>3</sup>R. Treatment of Voltaire.<sup>4</sup>D. One of the battles.

\* D. = description.

† R. = reflection.

† In every case the pupil should be required to prepare a scheme, and submit it to the teacher, before writing the Theme.

third and fourth campaigns<sup>\*</sup>—treaty of Hubertsburg, 1763—partition of Poland,<sup>\*</sup> 1772—armed neutrality, 1781—death, 1786<sup>†</sup>.

<sup>\*</sup>R. Fortitude in adversity.

<sup>\*</sup>R. Fate of Poland.

<sup>†</sup>R. His character as a general, a ruler, a politician, and a man.

### Exercise 48.

#### *Subjects for Biographical Themes:—*

- |                                 |                                |
|---------------------------------|--------------------------------|
| 1. Alexander the Great.         | 24. Milton.                    |
| 2. Hannibal.                    | 25. Cowper.                    |
| 3. Cyrus the Great (the elder). | 26. Watt.                      |
| 4. Julius Cæsar.                | 27. George Stephenson.         |
| 5. Alfred the Great.            | 28. Washington.                |
| 6. Charlemagne.                 | 29. Benjamin Franklin.         |
| 7. Charles XII. of Sweden.      | 30. Lord Bacon.                |
| 8. Peter the Great.             |                                |
| 9. Napoleon Bonaparte.          | 31. Boadicea.                  |
| 10. Lord Chatham.               | 32. Joan D'Arc.                |
| 11. Lord Clive.                 | 33. Queen Eleanor (Edward I.). |
| 12. Warren Hastings.            | 34. Catherine de Medici.       |
| 13. Marlborough.                | 35. Queen Elizabeth.           |
| 14. Wellington.                 | 36. Mary Queen of Scots.       |
| 15. Nelson.                     | 37. Maria Theresa.             |
| 16. Sir Walter Raleigh.         | 38. Marie Antoinette.          |
| 17. Sir Philip Sidney.          | 39. Catherine of Russia.       |
| 18. Sir Isaac Newton.           | 40. Mrs Hemans.                |
| 19. Thomas à Becket.            | 41. Flora Macdonald.           |
| 20. Alcuin.                     | 42. Mary Wortley Montagu.      |
| 21. Lanfranc.                   | 43. Mrs Browning.              |
| 22. Wycliffe.                   | 44. Cleopatra.                 |
| 23. Cardinal Wolsey.            | 45. Queen Victoria.            |

### III. Historical Themes.

#### 117. Model Scheme.—The Massacre of Glencoe.

William's (III.) authority established in England—in Lowlands of Scotland—"Pacification"<sup>1</sup> with Highlanders, Aug. 1691—M'Ian of Glencoe,<sup>2</sup> head of Macdonalds—his delay—arrival at Fort-Augustus—No officer there—sent to Inverary—arrives, 6th Jan 1692—his oath received—Dalrymple's plot<sup>3</sup>—the warrant procured—signed by William,<sup>4</sup> 1st Feb.

<sup>1</sup>D. Provisions of the pacification.

<sup>2</sup>D. Glencoe, its scenery and situation.

<sup>3</sup>R. Its origin.

<sup>4</sup>R.W.'s share of blame.

1692—fortnight of hospitality<sup>a</sup>—the evening of the 13th—the night—the massacre<sup>b</sup>—the numbers killed—the escape.

<sup>a</sup>*R. Effect*—to lull into security.

<sup>b</sup>*R. Feelings*—Condemnation of the act,—sympathy with the sufferers,—a stain on W.'s character,—consequences of the whole transaction.

### Exercise 49.

*Subjects for Historical Themes :—*

- |   |   |
|---|---|
| 1. The Exodus from Egypt.                         | 19. The Parliamentary War   |
| 2. The Babylonian Captivity.                      | 20. The Revolution of 1688.   |
| 3. The Expedition of Xerxes into Greece.          | 21. The Jacobite Rebellion.   |
| 4. The Retreat of the Ten Thousand.               | 22. The Thirty Years' War   |
| 5. The Achæan League.                             | 23. The Conquest of India.  |
| 6. The Civil War of Marius and Sulla.             | 24. The Trial and Execution of Mary Queen of Scots.   |
| 7. Catiline's Conspiracy.                         | 25. The Murder of Cardinal Beaton.  |
| 8. The Destruction of Jerusalem.                  | 26. The Massacre of St Bartholomew.   |
| 9. The Roman Invasion of Britain.                 | 27. The Defeat of the Armada.   |
| 10. The Gothic Settlement of Britain.             | 28. The French Revolution.  |
| 11. The Crusades (separately or together).        | 29. The American War of Independence.   |
| 12. The Granting of Magna Charta.                 | 30. The Crimean War.  |
| 13. The War of Independence in Switzerland.       | 31. The Indian Mutiny.  |
| 14. The Rebellion of Leicester against Henry III. | 32. The battles of—Thermopylæ, Marathon, Salamis, Phillipi, Actium, Crecy, Poitiers, Agincourt, Bannockburn, Blenheim, Dettingen, Culloden, Prague, Austerlitz, Jena, Waterloo, Plassey, Sobraon, Alma, Inkerman, Magenta, &c., &c. |
| 15. The Invasion of Bolingbroke.                  |   |
| 16. The Wars of the Roses.                        |   |
| 17. The Discovery of America.                     |   |
| 18. The Reformation.                              |   |

### Exercise 50.

*Write an Abstract of each of the following plays, poems, and other works in the form of a Narrative Theme :—*

1. Shakespeare's King Lear.
2. ... The Tempest.

3. Shakespeare's *A Winter's Tale*.
4. ... *Macbeth*.
5. ... *Julius Caesar*.
6. ... *The Merchant of Venice*.
7. Spenser's *Red-Cross Knight* (Book I. of *Fairy Queen*).
8. ... *Sir Guyon* (Book II. of *Fairy Queen*).
9. Milton's *Paradise Lost* (Books 1-4).
10. ... { ... 5-8).
11. ... { ... 9-12).
12. Wordsworth's *Wanderer* (*Excursion*, Book I.).
13. Scott's *Ivanhoe*.
14. ... *Heart of Midlothian*.
15. Bacon's *Advancement of Learning* (Book I.).
16. One Book of Homer, or Virgil, &c.

## Chapter II.—Descriptive Themes.

118. The aim of the Descriptive Theme is to convey a clear notion of what the thing described is. It may therefore be regarded as an expansion of the descriptive paragraph (§ 86), amplified by the occasional introduction of narrative and reflective elements. Each of the particulars mentioned in the schemes for descriptive paragraphs (§§ 87, 89, 92), may thus be expanded and amplified so as to form a separate paragraph by itself. Thus, in speaking of the species to which an object belongs, some sentences of narration may be introduced to illustrate the history either of the species, or of the particular object under consideration. An enumeration of its properties, in like manner, will give rise to reflections regarding its qualities, its uses, and the feelings or associations which either the whole object or any part of it suggests.

119. The subjects of Descriptive Themes, as of Descriptive Paragraphs, may be—

1. Individual objects.
2. Class objects.
3. Moral qualities.

A Model Scheme for each kind of subject is given in the following sections.

## 120. Model Scheme for an Individual Object.

## THE TOWER OF LONDON.

1. *The species*—A citadel.<sup>1</sup>

2. *Its properties*—Situation,<sup>2</sup> on north bank of Thames; separated from London by Tower Hill<sup>3</sup>—a collection of different towers—size—material of which built.

3. *Its parts*—White Tower;<sup>4</sup> Chapel; Lion Tower;<sup>5</sup> Middle Tower;<sup>6</sup> Bell Tower; Bloody Tower;<sup>7</sup> Salt Tower; Brick Tower;<sup>8</sup> Bowyer Tower;<sup>9</sup> Beauchamp Tower;<sup>10</sup> Horse Armoury;<sup>11</sup> Jewel House.<sup>12</sup>

<sup>1</sup>R. *Comparison*.—The capitol; the Acropolis; the Bastile; the citadel of Antwerp, &c.

<sup>2</sup>N. *Its history*—William the Conqueror; Rufus; Charles II.

<sup>3</sup>R. *Purpose*—To overawe the city, and command the river.

<sup>4</sup>N. Place of execution of state prisoners.

<sup>5</sup>R. Queen Elizabeth's armoury.

<sup>6</sup>N. The lions in the Tower for 600 years—1834.

<sup>7</sup>R. The princes murdered by order of Richard III.

<sup>8</sup>R. Lady Jane Grey.

<sup>9</sup>R. Duke of Clarence.

<sup>10</sup>R. Anne Boleyn.

<sup>11</sup>N. Its history, built in 1826, arranged by Sir S. Meyrick.

<sup>12</sup>D. Its contents in detail.

<sup>13</sup>D. The crown jewels.

D. and R. The different purposes to which it is now applied.

## Exercise 51.

*Subjects for Descriptive Themes (Individual Objects):—*

1. The Houses of Parliament.
2. Westminster Abbey.
3. St Paul's Cathedral.
4. St Peter's, at Rome.
5. The Bastile.
6. The town of Chester.

7. York Minster.
8. Stonehenge.
9. The Giant's Causeway.
10. The Bass Rock.
11. The Isle of Wight.
12. The International Exhibition.

## 121. Model Scheme for a Class Object.

## A CAMERA OBSCURA.

1. *The species*.<sup>1</sup>—(1.) *Genus*. Optical instruments.

(2.) *Difference*. Receives images of external things.<sup>2</sup>

<sup>1</sup>N. Its discovery, improvement.

<sup>2</sup>R. Resembles the human eye.



2. *Its properties*.—Used for photographic<sup>3</sup> purposes; presents the image inverted and reversed; small aperture for light to enter; size, various.<sup>4</sup>

3. *Its parts*.—1. The lens;<sup>5</sup> 2. The chamber;<sup>6</sup> 3. The ground glass.<sup>7</sup>

4. *The kinds*.—Stationary; portable; stereoscopic;<sup>8</sup> microscopic; magnifying, &c.

<sup>3</sup>N. History of the art; and R. Its wonderful powers, and useful applications; extent to which it is practised.

<sup>4</sup>R. The lens of the eye.

<sup>5</sup>R. The eye chamber.

<sup>6</sup>R. The retina; images made permanent by chemistry.

<sup>7</sup>D. Solid pictures.

### Exercise 52.

*Subjects for Descriptive Themes (Class Objects):—*

- |                            |                           |
|----------------------------|---------------------------|
| 1. A Steam Plough.         | 7. A Distillery.          |
| 2. An Armstrong gun.       | 8. An Observatory.        |
| 3. An Iron-clad Ship.      | 9. Telegraphic apparatus. |
| 4. An Electric Battery.    | 10. A Bank.               |
| 5. A Paper-making machine. | 11. Gas making apparatus. |
| 6. A Cotton-printing work. | 12. A Lithographic Press. |

### 122. Model Scheme for an Abstract Quality.

#### DIVISION OF LABOUR.

1. *Definition*.—(1.) *Genus*, Economic principles.<sup>1</sup>

(2.) *Difference*. Makes labour more productive by requiring each man to devote himself to a special branch of labour.<sup>2</sup>

2. *Application*.—To all labour—some men are doctors, some teachers, some manufacturers, &c. To a particular branch of labour,<sup>3</sup> effect in securing greater perfection in each labourer. Leads to interchange<sup>4</sup>—trade—between individuals; between countries.<sup>5</sup>

<sup>1</sup>R. Importance of this science—its influence on human well-being.

<sup>2</sup>R. Contrast the state in which each man produces everything for himself, and each man something for his neighbour.

<sup>3</sup>D. Pin-making.

<sup>4</sup>R. Promotes social virtues.

<sup>5</sup>R. International feelings.

### Exercise 53.

*Subjects for Descriptive Themes (Abstract subjects):—*

- |                 |                       |
|-----------------|-----------------------|
| 1. Wealth.      | 7. Imagination.       |
| 2. Profit.      | 8. Extravagance.      |
| 3. Civilisation | 9. Revenge.           |
| 4. Barbarism.   | 10. Criticism.        |
| 5. Taxation.    | 11. Presence of mind. |
| 6. Poverty.     | 12. Common sense.     |

## Chapter III.—Reflective Themes.

**123.** In a Reflective Theme each of the particulars mentioned in § 98, as elements of a paragraph, should be so amplified as to form a separate paragraph by itself. The composition may also be relieved by the introduction of narrative and descriptive elements. The particulars referred to (§ 98) were :—

1. *The cause*, origin, or motive.
2. *The effect* or consequence.
3. *The illustration*, including comparison.
4. *The feelings* excited by the subject.
5. *The application*, its influence on life and conduct; the moral inculcated.

**124. Model Scheme.—Magna Charta.\***

1. *The cause.* The king weak and tyrannical; the nobles powerful; disgusted with his conduct; their motive, to weaken his power; his motive, to stave off a crisis, and deceive them into a false security, &c.

2. *The effects.* Great good to the nation; laid the foundation of British freedom; secured property and personal liberty, &c.

3. *The illustration.* Compare it to the planting of a noble tree, or to the discovery of the law of gravitation in physics, &c.

4. *The feelings.* Hearty approval; admiration of the men who secured it; gratitude to them for associating the people with them, &c.

5. *The application.* Good brought out of evil; we cannot see the end at the beginning; patriotism a duty, &c.

N. Previous history of John's reign; Prince Arthur; expulsion from France; quarrel with Rome; interdict; excommunication; French war; the rising of the nobles.

D. Runnymede, the scene of granting the charter, &c.

D. Its articles and leading provisions.

D. Langton, Pembroke, Fitzwalter, &c.

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\* To shew the different treatment which a subject should receive in a Paragraph and in a Theme, we here give the same subject as is analysed for a Paragraph in § 99.

**Exercise 54.***Subjects for Reflective Themes :—*

- |                                    |                                   |
|------------------------------------|-----------------------------------|
| 1. Hannibal's Passage of the Alps. | 11. The Invention of Photography. |
| 2. The Discovery of America.       | 12. The Invention of Telegraphy.  |
| 3. American Independence.          | 13. The Character of Solon.       |
| 4. Reading.                        | 14. ... .. Aristides.             |
| 5. Punctuality.                    | 15. ... .. Pompey.                |
| 6. Slavery.                        | 16. ... .. Brutus.                |
| 7. Love of Fame.                   | 17. ... .. Canute.                |
| 8. Winter.                         | 18. ... .. Luther.                |
| 9. Good Government.                | 19. ... .. Cranmer.               |
| 10. Music.                         | 20. ... .. Knox.                  |

**Chapter IV.—Discursive Themes.**

125. The distinction generally drawn between the theme and the essay is, that the latter is less restrained than the former by fixed rules or a rigid plan. To the class of essays, in this view, these discursive themes may be said to belong. It is not intended that they should be written without any plan; only that they cannot, as in the previous cases, be written according to a *uniform* plan. No essay should be written without a previous systematic laying out of the subject; but the subjects are so various in kind, and many of them are so complex, that each of them will require, or at least admit of, a different mode of treatment. In the following exercise a few model schemes are given as specimens. From these the first essays should be written. Afterwards, the pupils should be required to prepare an outline of each subject, and submit it to the teacher for approval before writing the essay.

**Exercise 55.****1. On Cruelty to Animals.****OUTLINE.**

- a. The obligations of man to the lower animals. The ingratitude of maltreating his benefactors.
- b. The goodness of God in providing these animals for our use, and in giving man "dominion over them." The injustice and

immorality of abusing God's gifts, and of violating the trust which that "dominion" implies.

- c. The duty of caring for the helpless, of being kind to the dumb. The cowardice of taking advantage of their helplessness and inability to plead their own cause.
- d. The hardening effect upon the heart and affections of systematic ill-treatment of dumb animals. The intelligence that can be developed in them. The pleasure derivable from their companionship. The fidelity and love with which they are capable of rewarding their benefactors.

## 2. On Method in Daily Life.

### OUTLINE.

- a. Enables us to do more work and better work in less time.
- b. The proper division of time will do for the individual what the division of labour does for the community.
- c. Much time is wasted in thinking what we are to do next; much by not taking our duties in a proper succession, (illustration) as if a letter-carrier were to take out his letters in a general heap, and deliver them just as the addresses turned up.
- d. Shew how organisation is applicable to various occupations and pursuits; to daily business; to the weekly round of duties; to amusements; to travelling; to the associations of men for all purposes, as churches, railways, &c.; to religious duties; to beneficence; to teaching; to literature; to art.
- e. The greater comfort and happiness arising from doing work methodically, thoroughly, and well.

## 3. On Foreign Travel.

### OUTLINE.

- a. Solitude often produces selfishness. Men's sympathies expand the more, the more they mix with their fellows. The men of a narrow circle, coterie, or small party, are narrowest and most bigoted in their views.
- b. Men who know no country but their own are apt to be filled with national prejudices, to underrate other countries. Travel removes these prejudices, expands the intellect, increases our knowledge of men and things, shews us nature and art under different circumstances, makes us less vain and more charitable.

## 4. On Memoir Writing.

### OUTLINE.

- a. Much pleasure may be given, and much good done, by narrating the lives of great men; by shewing us genius struggling with poverty or adversity; principle, with villany; perseverance, with difficulties.

- b. The danger of carrying memoir writing too far. Friendship exaggerates virtues and extenuates faults. Truth must be the great end of the biographer. His labours can only be justified by the value of the lessons of the life he writes, not by the admiration or vanity of friends. Memoirs too numerous and too partial.
- c. Injustice to the dead; the sacred privacy of inner thoughts, and the no less sacred confidence of private correspondence often violated to satisfy the inquisitiveness of friends or of the public. Other men often compromised by too partial judgments on the one side, and inadequate statement on the other.
- d. Danger of men living artificially, and writing diaries and letters with a view to posthumous book-making.
- e. A true and faithful memoir a great rarity; but, like gold, a precious gift when it is found.

## 5. The Power of Mystery.

### OUTLINE.

- a. The intense interest we feel in the unknown and inexplicable. The fact that human faculties and efforts are baffled excites a kind of awe, akin to that with which we regard the unknown limits of time and space.
- b. The pleasure the mind takes in the exercise of discovering causes, of advancing explanations, and speculating on their probability. Malebranche said, "If I held truth captive in my hand, I should open my hand and let it fly, in order that I might again pursue and capture it."
- c. The fascination of novel reading, the keenness with which men hunt a wild and dangerous animal, or pursue a robber, or trace home a crime to its perpetrator, are of the same nature. The pursuit, the anticipation of an appalling disclosure, hold men spell-bound.
- d. This has its disadvantages, in exciting dangerous and unhealthy feelings: the sensation of a mysterious murder has been known to produce cases of insanity.
- e. It has its advantages, in leading men instinctively, and with untiring assiduity, to track the perpetrators of great crimes.

## 6. The Fear of Man.

### OUTLINE.

- a. Equivalent to moral cowardice; leads to much folly and unhappiness.
- b. Tendency of men to think and act in parties; disinclination to appear singular (opposite extreme, the pride of appearing singular).

- c. Danger of its becoming a motive, a principle of conduct; of men acting, not from a sense of right or of duty, but from a dread of incurring the censure or ridicule of their fellows.
- d. Consequent stifling of conscience, weakening of moral sense, of judgment, of decision of character. Thus men become contemptible in their neighbours' eyes, miserable in their own.

## 7. On Ignorance of the Future.

### HINTS.

- a. A happy thing for our peace of mind.
- b. We should be miserable if we knew the evil that awaited us, presumptuous if we knew the good.
- c. All our energies and efforts would be paralysed.
- d. The divine goodness in the veil suspended between us and the future.
- e. The folly of our inquisitiveness: our daily comfort and future happiness depend upon this blessed ignorance.

## 8. On the Study of the Dead Languages.

### HINTS.

- a. The study of language the best mental gymnastic.
- b. The classical languages afford the best discipline—(1.) because they are dead and not studied for practical utility; (2.) because they are so highly synthetic in their grammar; (3.) because of the light they throw on modern European languages.
- c. The richness of their literature—foundations of art, science, and abstract thought. The perfection of the models of style they present.
- d. The effects of this study in advancing all learning and thought.

## 9. On Government of the Tongue.

### HINTS.

- a. A word uttered cannot be recalled.
- b. Injury to others, discomfort to ourselves by rashly uttered words. Momentary haste has led to life-long quarrels. Domestic discord. National differences.
- c. An unruly member—yet when restrained an instrument of happiness and good. Explosive as steam, gunpowder, or gas, but as useful when kept under due restraint.

## 10. The Good and the Evil of War.

### HINTS.

- a. The good: calls forth noble sentiments, courage, manliness; rouses a nation from lethargy; counteracts the effeminacy, luxury, weakness, indolence, which a long peace engenders. Frequently avenges tyranny, murder, and banishes barbarism.

- b. The evil : excites angry passions, sacrifices human life, destroys property, devastates nature, entails national, social, and domestic misery.

### 11. On Forming Acquaintanceships.

#### HINTS.

- a. To be done deliberately and carefully, for the friends of youth may be the friends of time.  
 b. The influence men exercise over each other—affects success in life, daily happiness, social position, domestic tastes, political opinions, religious views, and therefore our eternal well-being.

### 12. On Historical Reading.

#### HINTS.

- a. Increases the sphere of our knowledge.  
 b. Expands our sympathies.  
 c. Presents noble pictures of patriotism and courage.  
 d. A source of gratification and amusement.  
 e. Enables us to draw lessons from the past applicable to the present.  
 f. Gives us models for personal imitation, and leads to the formation of sound views of life and conduct.

18. The Influence of Scenery on the mind.  
 14. Submission to Superiors  
 15. The Power of Conscience.  
 16. The Liberty of the Press.  
 17. Negro Slavery.  
 18. The Influence of Climate on the Character of a Nation.  
 19. The Inheritance of Genius.  
 20. National Characteristics.  
 21. Decision of Character.  
 22. The Power of Prejudice.  
 23. Trusting to Appearances.  
 24. The Power of Little Things.  
 25. The Force of Habit.  
 26. The Art of Putting Things.  
 27. The Moral Influences of the Dwelling.  
 28. The Policy of Honesty.  
 29. Success in Life.  
 30. The Pleasures of Association.  
 31. The Benefits of Commerce.  
 32. The Uncertainty of Fame.  
 33. Party Spirit.  
 34. The Pleasures of Imagination.  
 35. The Advantages of Content.

- 36. The Disappointments of Life.
- 37. The Study of Natural Science.
- 38. Giving and Receiving Reproof.
- 39. Friendship in Age.
- 40. The Influence of Religion on Happiness.

## Chapter V.—Argumentative Themes.

126. Argumentative Composition—which Whately and others regard as the proper sphere of Rhetoric—has for its end *the production of belief*, whether it be in those who have no fixed opinions on the subject in question, or in those who hold an opposite opinion.

127. The Argumentative Theme should consist of the following parts :—

- I. The *Introduction* of the subject.
- II. The *Proposition*, or statement of the question.
- III. The *Proof*, or arguments in support of it.
- IV. The *Refutation* of objections.
- V. The *Exhortation*, or appeal to the feelings.
- VI. The *Recapitulation* and conclusion.

128. Before explaining the nature of each of these parts separately, two things must be premised :—

- 1. All reasoning must proceed upon truths admitted equally by writer and readers.
- 2. A thorough, unprejudiced, and impartial investigation of the subject under consideration must precede all writing upon it. We here suggest only the *kind* of arguments that may be employed, and the *plan* to be followed in arranging them. The arguments themselves will arise in the course of the investigation of the question. This done, the writer, having noted the most striking points in his case, may proceed to lay out his theme under such heads as the above, which we now come to explain in detail.

129. The *Introduction* of the subject should not be too long, and should not anticipate the arguments to be afterwards used. It may be either :—



1. *Narrative*, explaining the course of events which led to the raising of the question to be discussed ; or
2. *Reflective*, shewing (a.) that the subject is important, curious, or otherwise interesting ; or (b) that it has been neglected, misunderstood, or misrepresented hitherto.

\* \* Some high authorities in Rhetoric have recommended that, though the introduction stands *first* in the theme, it should be written *last* ; that is, after the mind has become thoroughly imbued with the subject, and has satisfied itself as to the goodness of its case.

130. *The Proposition*, or statement of the case, should leave no doubt as to the question to be discussed, or the particular point to be proved. This need not be a stiff or formal announcement, like the enunciation of a proposition in Euclid, though it is necessary that it should have that definite shape in the writer's mind. Care must be taken to limit the field of discussion to the special point at issue, and to avoid vagueness or generality in referring thereto. In doing this, however, it must be remembered that a *term* is not a *proposition*, and that in treating of a *term* we are usually apt to be more vague and general than in discussing a *proposition*. For example, when treating of such a subject as "happiness," we may adopt any one of a number of different lines of thought, and be as discursive as we please ; but in discussing such points as "wherein happiness consists," or "whence our notions of it arise," we have definite questions proposed to which we must return specific answers.

131. *The Proof*, or statement and enforcement of the arguments in support of the proposition, forms the main part of an argumentative theme, and therefore requires the greatest attention. Several points here call for consideration, of which the chief are these :—1. The different kinds of arguments ; 2. Their comparative force and value ; and 3. The order in which they should be introduced. Of these separately.

132. *Arguments* have been divided by Whately into two general classes, viz. :—

- I. Such as would *account for* the fact or principle maintained, were its truth admitted.
- II. Such as would *not* account for the fact or principle. The

former he calls the *à priori* argument ; the latter comprises two classes, (a.) *signs* (including testimony), (b.) *examples* (including experience, analogy, &c.) ; *e. g.*, when we infer that A murdered B, from the fact that he hated him and had an interest in his death, we use an argument of Class I., because, supposing A's guilt admitted, these circumstances would be sufficient to account for his having done the deed. When we infer that A murdered B, from the fact that A's clothes are blood-stained, we use an argument of Class II., for supposing A's guilt proved, the bloody clothes would not account for his having done the deed, though they would be accounted for thereby.

133. Though this classification is scientifically accurate, and appropriate in an advanced treatise on Rhetoric, a more popular division of arguments will better serve the purpose of the present work. They may be classified as follows :—

1. *Argument from Probability* :—

States a *cause* to prove the probability of an *effect*. *E. g.*,  
Alleges *hatred and interest* to prove the probability of  
*murder*.

*Plausibility* is a weaker form of this argument.

2. *Argument from Necessity* :—

(1.) States an *effect* to prove its necessary *cause*. *E. g.*,  
States *the appearance of ice* to prove that *the temperature*  
*is below the freezing point*.

(2.) States a *fact* to prove a necessary *condition* of it.  
*E. g.*, Alleges that *A died on Saturday* to prove that he  
*was alive on Friday*.

3. *Argument from Testimony* :—

Also states a *fact* to prove a *condition*. *E. g.*, States A's  
testimony to a fact, to prove the truth of the fact. Had  
the fact not occurred, A could not have testified to it.  
The *truth* is a condition of the *testimony*.

4. *Argument from Possibility* :—

States an *effect* to prove a possible *cause*. *E. g.*, Alleges  
*blood-stained clothes* to prove *murder*.

5. *Argument from Example* :—

Applies an individual case to the whole class, or to another

individual case. When the argument stops short at the general conclusion, or whole class, it is called *Induction*. *E. g.*, Astronomy was denounced as hostile to religion. *Induction*; Every science is likely to be denounced as inimical to religion. *Example*; Geology is likely to be so denounced.

6. *Argument from Analogy* :—

Adduces one instance of a relation to prove the probability of another instance of that relation. The case is the same as *example* if we regard the "whole class" as the relation, including the two individual instances of its occurrence. It must be carefully noted that the analogy is not between *things* but between the relations of things. As proportion in numbers is "an equality of ratios," so analogy is "an identity of relations." *E. g.*, bird : egg = plant : seed ; and egg : young bird = seed : young plant. *Analogy*, Whatever is true of one of these relations, may be expected to be true of the corresponding relation.\*

### Exercise 56.

*Assign each of the following Arguments to its proper class, and precisely explain its nature :—*

1. From the burning of Mexico in September 1812, we infer that it existed in August 1812.
2. From the presence of a mortal wound in a dead body, we infer violent death.
3. From misfortune and unhappiness we infer suicide.
4. From the gospel history we argue the truth of miracles.
5. From the appearance of smoke we infer the presence of fire.

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\* The above classification may be shewn to be co-extensive with the classifications both of Aristotle and of Whately.

- 1, corresponds with Aristotle's *first* class, *εἰκότα*, proofs of probability.
- 2, 3, 4, correspond with his *second* class, *σημεία*, signs or symptoms.
- 5, 6, correspond with his *third* class, *παράδειγματα*, examples.

Whately's Class I. again corresponds with Aristotle's *first*, and his Class II. with Aristotle's *second* and *third*.

6. From the queen's being on the throne, we conclude that she is a Protestant.

7. From strychnine poisoning a dog, we infer, first, that it will poison all animals; secondly, that it will poison man.

8. From the revival of nature in spring, we infer the probability of the continuance of life beyond the grave.

9. From the universality of moral distinctions, we infer the divine origin of conscience.

10. From the ruins of a hut on a desert island, we infer the presence at some time of man.

11. Since young children omit the particles of speech, and Anglo-Saxon poetry does the same, we infer that their poetry belonged to the infancy of the nation.

12. From the possession of stolen property we infer theft.

13. From malice we infer incendiarism.

14. Since the abuse of supreme power led to a revolution in England, we infer (1.) that the abuse of supreme power is likely always to lead to a revolution, and (2.) that it is likely to lead to a revolution in Austria.

15. From the appearance of infinite design in the world, we infer an omnipotent Designer.

16. Since the adaptation of means to ends proves a designer in a watch, we argue that the adaptation of means to ends proves a designer in the world.

17. From finding A's clothes on the brink of a river, we infer that he has drowned himself.

18. From the benevolence of God in this world, we infer that he will be benevolent in the next.

19. From the gradual acceleration of motion by the gradual removal of resistance, we conclude that, if there were no resistance, motion would be perpetual; hence the law of *vis inertiae*.

20. Since virtue leads to happiness, we argue that vice will lead to misery.

### Exercise 57.

*Give three Examples of each kind of Argument.*

134. The value of the different arguments varies somewhat according to the different purposes for which they are used. They may be employed, as was stated above (§ 126), either to instruct those who have no fixed opinion on the subject, or to convert those of a contrary opinion. As a general rule, the argument from probability will be found to give most satisfaction to an unbiassed mind. For effecting a change of opinion,

the other kinds of argument are generally considered the most forcible. Of the latter, that from necessity is the weightiest and most conclusive. The deducing either of a necessary cause or a necessary condition from the existence of their effects, is, as is evident from the examples given above (§ 133, 2), not only warrantable, but inevitable. The argument from probability cannot of itself be a conclusive proof, though it is often of advantage to be able to prove that the truth of our proposition is possible, as, when supported by testimony or example, it may lead to extreme probability, if not complete demonstration. The argument from testimony, like that from possibility, to which it is closely allied, is mainly of force in establishing past facts; but it involves the question of the credibility of witnesses, which must be separately established, by internal consistency or by example. In the case, however, of a plurality of witnesses on the same point, this is not necessary, as the mere concurrence of their testimonies, provided there has been no collusion, is of itself a strong proof of truthfulness. Testimony is also admitted in matters of opinion, and is forcible in proportion as the men whose opinions are quoted are recognised as wise and honourable. Example is chiefly serviceable in establishing the likelihood of future events. It is not excluded, however, says Whately, "from the proof of matters of opinion; since a man's judgment in one case may be aided or corrected by an appeal to his judgment in another similar case."\* It is on this principle, he points out, that we are enjoined to do unto others as we would that they should do unto us, and that we ask our heavenly Father to forgive us our trespasses as we forgive them that trespass against us; that is, in judging how we should treat others, we form to ourselves a supposed similar case, in which we change places with our neighbour. This then becomes our example in arriving at the judgment in question. The difference between example used as argument, and example used merely for the sake of illustration, must be carefully noted, as the confounding of these two uses of it leads often to misapprehension, and weakens the proof. The same distinction is to be observed in the use of analogy, which is indeed a species

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\* "Rhetoric," p. 32.

of example. Analogical reasoning cannot of itself establish more than a presumption (it may be a strong presumption) of the truth of the conclusion. For example, all that Butler seeks to establish in his "Analogy" is, that there is a strong presumption that what takes place in the physical world will also hold in the moral. There is at least no improbability in such a supposition. It should be added, that it is impossible to overestimate the force of the argument from analogy in answering objections. If, for example, it be alleged that the difficulties of Scripture prevent us from believing in its divine origin, analogy may reply, that similar difficulties in nature do not prevent our believing in the divine origin of the world. This is incontrovertible. Of this kind, in reality, are the arguments employed by Butler; and it is in this sense that Whately has asserted that in the evidences of Christianity "the arguments from analogy are the most unanswerable."

135. The order of the introduction of arguments is a matter of extreme importance. Proofs which according to one arrangement afford mutual support and confirmation, may, according to another, lead to confusion and failure. For instance, to begin with an argument from testimony or example would not only give the impression of the inherent improbability of the proposition, but would weaken the force of the arguments from probability or necessity when afterwards adduced. It will be found advisable therefore to observe in this matter the following rules:—

- I. Where the argument from necessity can be employed, it should be stated at once; and since it affords complete proof, no other argument is required; though example or analogy may be employed for the sake of illustration.
- II. Where arguments of different kinds are required, that from probability, if available, should take precedence of the others.
- III. Of these others, the strongest should be stated first, but the weakest should not be reserved till the last.
- IV. When there are several arguments of the same kind, the most obvious and most naturally occurring should be stated first.

136. The *Refutation* of objections may proceed in two ways; either (1.) by proving the opposite proposition, or (2.) by

answering in detail the arguments advanced in support of the objections. These answers should generally be placed in the midst of the other arguments ; but, says Whately, “ nearer the beginning than the end,” on the principle that opposition should be disposed of as soon as possible, so as to give the writer’s own arguments the full advantage of leaving the last impression.

137. The *Exhortation*, or appeal to the feelings, is designed to influence the will, to effect persuasion. Though forming a distinct head in the plan of an argumentative theme, the appeal should not be expressly avowed or formally introduced as such. It is more successfully effected by placing the circumstances, in their consequences and collateral effects, in a striking light before the hearers or readers. As a most perfect example of this kind of composition, the speech of Anthony over the dead body of Cæsar, in Shakespeare’s “Julius Cæsar,” should be carefully studied.

138. *Recapitulation* of the arguments in a brief form is of use in placing a compact view of the proof within the grasp of the reader, and tends to confirm whatever impression may have been produced by the appeal. In recapitulating, the arguments should be stated in the reverse order of that in which they were first given, that the most powerful argument, which made its impression first, may also leave its impression last. In the way of conclusion, little else need be added than a confident restatement of the proposition.

139. The parts of the argumentative theme may now be more minutely stated, as follows :—

I. The introduction, narrative or reflective.

II. The proposition, or statement of the precise question under consideration.

III. The proof, including the refutation of objections.

1. Argument from probability.

2. ... from necessity.

3. ... from testimony.

4. ... from possibility.

5. ... from example.

6. ... from analogy.

IV. The exhortation, or appeal to the feelings.

V. Recapitulation, or brief summary of the proof, and conclusion.

## 140. Model Scheme of Argumentative Theme.

## THE PROOF FROM MIRACLES OF THE TRUTH OF CHRISTIANITY.

I. *Introduction*.—The absence of worldly influence in the first preachers of Christianity, and their humble origin, required that they should shew credentials of their divine commission. Contrast of Mahomedanism in this respect.

II. *Propositions*.—A. That the miracles were really wrought. B. That they were such as to afford evidence of divine power.

III. *Proof*.—

## A.

1. From *Probability*. From the position and the pretensions of the men, it is probable that they would work miracles.

2. From *Testimony*. The sacred writers assert that miracles were wrought, and that hundreds saw them performed, these hundreds including not only poor Jews, but learned and powerful Greeks and Romans.

[*Objection 1*. These men may be deceiving us.

*Refutation*. Their accounts are consistent. There is every reason to believe that their writings are authentic. They are corroborated in some points by profane writers. Their character is inconsistent with their being deceivers.

*Objection 2*. They may have been deceived themselves. It is more likely that human faculties may be deceived than that a single law of nature should be suspended.

*Refutation*. So many hundreds are not likely to have been deceived. Then, all our knowledge of the past, our knowledge even of the uniformity of the laws of nature, depends on the testimony of others. Again, the truth of miracles being admitted, they can be accounted for in a way quite consistent with the constancy of nature. They are an exception, which proves the rule.

*Objection 3*. It is difficult for *us* to believe that miracles were wrought.

*Refutation*. It is *more* difficult for us to believe that Christ convinced men of his divine power *without* miracles.]

3. *Testimony* (2). The fact that the enemies of Christianity attempted to account for the miracles by suggesting magic and the intervention of evil spirits, proves that even they could not deny that the miracles were really wrought somehow.

## B.

1. From *Necessity*. Miracles could not be wrought without divine power. That power established the laws of nature, and only that power can suspend or change them.

[*Objection 1*. They were wrought by magic.

*Refutation*. They were too numerous, too various, too instantaneous, too extemporaneous, and too uniformly successful, to have been effected by any natural magician. Then, had they been wrought by magic, the secret could not have been confided to so many as seventy at once,



without its oozing out. Nor would a source of so great gain as it would have been to worldly men and *deceivers* (as they must have been, on the supposition of being magicians) have been allowed so suddenly to cease. Their ceasing when they did and as they did is explicable only on the supposition of their being divine.

*Objection 2.* They were wrought by evil spirits.

*Refutation.* They were too uniformly benevolent for this supposition. "Can a devil (*i.e.*, is it of the nature of a devil to) open the eyes of the blind?"

2. From *Testimony*. Many were convinced and converted by them, were led by them to sacrifice the dearest ties on earth, worldly prosperity and peace, for the sake of the hopes this miracle-supported religion held out to them. [Which naturally leads to the]

IV. *Exhortation*.—Refer to several of the miracles in detail, shew their beneficent character, call forth sympathy for the lame, blind, &c., and love for Him who went about continually doing good, shew the inconsistency of this with His being a deceiver, &c.

V. *Recapitulation*.—There is no doubt, therefore (*for all these reasons*), that these miracles were really wrought, and that they were wrought by divine power; and the

*Conclusion* is inevitable, that they prove the truth of Christianity to us, as much as to those in whose presence they were performed.

### Exercise 58.

*Subjects for Argumentative Themes:—*

1. The Evidence from Prophecy of the Truth of Christianity.
2. The Credibility of the English Scriptures.
3. The Harmony of Religion and Geology.
4. The Evidence from Nature of a Future State.
5. The Internal Evidence of the Truth of Christianity.
6. The Study of Experimental Philosophy favourable to Religion.
7. The Divine Origin of Language.
8. The Immortality of the Soul.
9. The Great Antiquity of the World.
10. The Rotundity of the Earth.
11. Industry the ultimate source of National Prosperity.
12. The Plurality of Worlds.
13. Was the Execution of Charles I. justifiable?
14. Was the Execution of Mary Queen of Scots justifiable?
15. Should International Differences be settled without war?
16. The Utility of the Study of the Dead Languages.
17. Should Education be made compulsory by the State?
18. That the Introduction of Machinery has increased the amount of Human Happiness.
19. That Education should train the Mind, not store it.
20. That changes have taken place in the Ocean level.

## BOOK II.—COMPOSITION IN VERSE.

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### Chapter I.—Preliminary Definitions and Processes.

141. The practice of Versification, or the art of Composition in VERSE,—the outward form in which poetry expresses itself,—may be made to have an important influence on Prose style, tending as it does to promote perspicuity and energy, as well as grace of language, and to cultivate refinement of thought and taste. Moreover, even as regards those who are born poets, the art deserves more careful cultivation than it has usually received. For while the uninspired have generally left the art to poets, poets have been apt to think that their genius could dispense with the art. Not so thought Ben Jonson,—himself a thoroughly artistic poet,—who, speaking of Shakespeare, says that

“ Though the poet’s matter Nature be,  
His art doth give the fashion.”

He also gives warning against the neglect of the poetical art, saying that if the poet trust too much to the “*poeta nascitur, non fit*” of Cicero,

“ For the laurel he may gain a scorn,  
For a good poet’s made as well as born.”

Wordsworth, too, has expressed himself most unequivocally on this subject :—

“ O many are the poets that are sown  
By nature, men endowed with highest gifts,  
The vision and the faculty divine ;  
Yet wanting the accomplishment of verse,  
Which, in the docile season of their youth,  
It was denied them to acquire, through lack  
Of culture, and the inspiring aid of books.”—*Excursion*, I.

142. English verse derives its character from RHYTHM, or the recurrence of *stress*, *beat*, or *accent*, at regular intervals of duration.

\* \* In this respect, English metre differs from the classical metres, which are constructed principally according to the *quantity* of syllables; though modified by the rhythm in many instances. Thus, in English verse, we speak of accents as *strong* or *weak*, while Latin verse is measured by syllables regarded as *long* or *short*. This essential difference between English and Latin versification is, however, apt to be lost sight of, when, as has hitherto been customary, the terminology of classical prosody is applied to that of our own language. Dr Latham has substituted for these terms, formulæ which, however convenient in some respects, are very inconvenient as names. He has, moreover, made his formulæ exactly correspond with five classical "feet," a number which, as will presently be explained, the case does not require. In the following paragraphs the classical names for feet (as iambus, trochee, &c.), are discarded, as only tending to mislead. Such names, however as tetrameter, trimeter, &c., are not liable to this objection, and are more convenient than their English equivalents, four-measure, three-measure, &c. They are therefore retained.

143. The equivalent parts, each consisting of an interval and an accent, into which a line is divided, are called *measures* or *feet*, and correspond with measures or bars in musical melody. The division of a verse or line into feet is called *scanning*, or *scansion*.

144. The *Accent* in a foot consists always of a single syllable, represented, according to Dr Latham's notation, by the letter *á*.

The *Interval* most commonly consists of a single syllable, represented by the letter *x*. Sometimes, however, it contains two syllables, but they are sounded in the same time as one, and are represented by the letters *ss*. Thus,  $x = ss$ , and  $xá = ssá$ : e. g., in the line,

"Not a pine | in my grove | is there seen;"

the intervals are of exactly the same duration as in the line,

"No pine | in grove | is seen."

Read by the *metronome* (an instrument used by musicians for measuring the beat of time), they would be found exactly to correspond. Indeed, *x* and *ss* correspond in the same way as a *minim* and two *crotchets* do in a bar of music. We have a further illustration of this in the occurrence of feet of two and of three syllables in the same line; *e. g.* :—

“The vine | still clings | to the moul | -dering wall,  
And at ev | -ery gust | the dead | leaves fall.”—*Tennyson*.

145. A foot in which the interval consists of *one* weak syllable is called a *simple* foot; as, *ax* or *xa*. A foot in which the interval consists of *two* weak syllables is called a *complex* foot; as, *ass* or *ssa*.

146. A verse in which the feet are either all *simple* or all *complex* is called a *pure* verse; *e. g.* :—

“Look here | upon | this pic | -ture, and | on this.”

One in which some of the feet are *simple* and some *complex* is called a *mixed* verse; *e. g.* :—

“I have read | in some | old mar | -vellous tale.” |

147. When a verse wants a weak syllable to make it complete, it is called *defective* (catalectic); as,

“Life is | but an | empty | dream. x.”

When a complete verse has a weak syllable added to it, it is called *excessive* (hypercatalectic); as,

“So o | -ver vi | -olent | and o | -ver ci | -vil.”

148. A verse consisting of *one* foot or measure is called *monometer*; of *two*, *dimeter*; of *three*, *trimeter*; of *four*, *tetrameter*; of *five*, *pentameter*; of *six*, *hexameter*, &c., &c.

149. A foot is not necessarily a single word. It may consist of—

1. A succession of monosyllables; as,

“And ten | long words | oft creep | in one | dull line.”

2. Parts of polysyllables; as,

“In friend | -ship false, ! impla | -cable | in hate.”

150. **RHyme** is the correspondence of one verse with another in final sound. Perfect rhymes must comply with the following rules :—

- I. The vowel sounds and final consonants of the rhyming syllables must be *the same*; and the consonant sounds preceding them must be *different*; *e. g.*:—

*r-ing* rhymes with *s-ing*, *k-ing*, *sl-ing*; but not with *s-ang*, or *k-ind*, or *err-ing*.

- II. The rhyming syllables must both have the strong accent; *e. g.*:—

*r-ing* rhymes with *s-ing*, but not with *pleasing*.

- III. The penultimate syllables may rhyme, provided the ultimates are identical and weak in accent; *e. g.*:—

*beár-ing* rhymes with *teár-ing*.

- IV. The antepenultimate syllables may rhyme, provided the two last syllables are identical in the two lines, and both are weak in accent; *e. g.*:—

*impór-tunate* rhymes with *fór-tunate*.

151. The Rhythm sometimes requires words to be slightly changed in pronunciation, so as to suit a particular measure. This is done—

1. By *contraction*, so as to reduce the number of syllables; as,

'*Tis*, for it is; a'*er*, for over; ta'*en*, for taken; I'*ve*, for I have; cun'*ning'st*, for cunningest; pow'*r*, for power; spir'*it'u'l*, for spiritual; might-*iest*, for mightiest.

2. By *expansion*, to increase the number of syllables; as,

th(o)*rough*, for through; command(e)*ment*, for commandment; drench'*éd*, for drench'd; na-ti-*on*, for nation.

152. The number of words in the English language which form perfect rhymes is so limited that some slight deviations from the above rules are sanctioned by the practice of the best poets, and are called *allowable* rhymes. In allowable rhymes, the final consonant sounds remain the same, and the vowel sound is *modified*; *e. g.*:—

sun, upon; adores, powers; war, car; love, move; lost, coast.

**Exercise 59.**

*Give Perfect Rhymes for each of the following words :—*

1. Grace, match, detract, gladden, invade, safe, epitaph, chain, taking, flame, trance, chant, lapse, beware, grave.
2. Speech, creak, conceal, extreme, glean, heard, cease, death, shred, steed, sweep, offence, islander, wariness, bedew.
3. Bribe, slid, Ides, midst, defy, brief, drift, thrilling, guileless, shrine, spring, sire, desist, united, driven, guise, lisp.
4. Throb, shewed, scoffer, voice, anoint, spoke, golden, stolen, prone, song, brood, roofless, gloomy, grope, forswore.
5. Rude, judge, skull, overruling, sun, importune, blunt, spur, numberless, birds, nurse, dangerous, persecute, mistrust.

**Exercise 60.**

*Point out which of the following Rhymes are Allowable, and which Bad. Shew what rules the latter violate.*

1. "So some rats of amphibious nature,  
Are either for the land or water"—*Butler.*
2. "Wine or delicious fruits unto the taste,  
A music in the ears will ever last."—*Johnson.*
3. "Yet to his guest though no way sparing,  
He ate himself the rind and paring."—*Pope.*
4. "And pulpit, drum ecclesiastic,  
Was beat with fist instead of a stick."—*Butler.*
5. "That jelly's rich, this wine is healing,  
Pray dip your whiskers and your tail in."—*Pope.*
6. "Whose yielded pride and proud submission,  
Her heart did melt in great compassion."—*Spenser.*
7. "Pleased to the last he crops the flowery food,  
And licks the hand just raised to shed his blood."—*Pope.*
8. "Let not ambition mock their useful toil,  
Nor grandeur hear with a disdainful smile."—*Gray.*
9. "Much converse do I find in thee,  
Historian of my infancy."—*Wordsworth.*
10. "Oh! not in cruelty, not in wrath,  
'Twas an angel visited the green earth."—*Longfellow.*

11. "What praise for such rich strains shall we allow?  
What just rewards the grateful crown bestow?"—*Dryden*.
12. "A Cerberus himself pronounce  
A leash of languages at once."—*Butler*.
13. "Whose regular motions better to our view,  
Than Archimedes' sphere, the heavens did shew."—*Dryden*.
14. "Learn'd, virtuous, pious, great; and have by this  
An universal metempsychosis."—*Dryden*.
15. "Till into seven it multiplies its stream,  
And fattens Egypt with a fruitful slime."—*Addison*.
16. "That lieth in a hoard,  
Till it be spread abroad."—*Old Ballad*.
17. "Half a league onward,  
Rode the six hundred;—  
Volleyed and thundered."—*Tennyson*.
18. "An hour they sate in council,  
At length the Mayor broke silence:  
\* For a guilder I'd my ermine gown sell;  
I wish I were a mile hence!"—*Browning*.
19. "Bird of the wilderness,  
Blithesome and cumberless;  
  
Emblem of happiness,  
Blest is thy dwelling-place."—*Hogg*.
20. "And this shall be the forfeiture  
Of your own flesh a pound.  
If you agree, make you the bond,  
And here is a hundred crownes."—*Old Ballad*.

153. Two consecutive lines rhyming, form a *Couplet*; as—

"The face of nature we no more survey,  
All glares alike, without distinction gay."—*Pope*.

Three consecutive lines rhyming, form a *Triplet*; as—

"But true expression, like th' unchanging sun,  
Clears and improves whate'er it shines upon;  
It gilds all objects, but it alters none."—*Pope*.

A combination of four or more lines, with various rhymes, is called a *Stanza* (see §§ 160–1, &c.).

154. Unrhymed lines are called *BLANK verse*.

155. *THE PAUSE* is that point in a verse where the sense and

rhythm both admit of a momentary interruption of the latter. The pause cannot be made in the middle of a word; but, with this exception, it may fall at any part of the verse. Besides the pause in the course of the line, there is generally one also at the end of the line, as there the sense is usually interrupted. Not always, however; *e. g.* :—

“Nor content with such  
Audacious neighbourhood.”—*Milton*.

“What cannot you and I perform | upon  
The unguarded Duncan? | What not put upon  
His spungy officers.”—*Shakespeare*.

156. Measures, understanding by that term the character given to verse by the combination of similar feet in it, are of two kinds according as the accent follows or comes before the interval, or holds the first place or the second place in the foot; *áx* and *xá*; *áss* and *ssá*.

157. The oldest as well as most common measure in English verse is that in which the accent succeeds the interval, *xá*. This we shall call **REGULAR MEASURE**, calling that in which the accent precedes the interval (*áx*), **IRREGULAR MEASURE**.

\* \* It appropriately bears this name on other grounds. The tendency of a weak syllable to drop off at the end of a line is obvious from the frequently *defective* character of this irregular measure. Weak syllables have also a tendency, though less decided, to drop off at the beginning. It therefore seems warrantable to deduce the irregular from the regular measure as follows :—An excessive regular verse (1) *x a | x a | x a | x a | x |*, loses the first syllable and becomes (2) *a x | a x | a x | a x |*, a complete irregular verse. The last syllable being weak, however, easily drops, and the verse becomes (3) *a x | a x | a x | a — |*, a defective irregular verse, and one of the most usual form. We may make a concrete example of this from the following three lines :—

- (1.) That life is but an empty dreaming. — Excessive Regular.
- (2.) — Life is but an empty dreaming. — Complete Irregular.
- (3.) — “Life is but an empty dream.” — Defective Irregular.



## Chapter II.—Regular Measure.

158. Of this measure, which, as has been stated, is at once the oldest and commonest in English poetry, there are two varieties (§ 145):—

1. Simple Regular measure ; x a, x a, &c.
2. Complex Regular measure, s s a, s s a, &c.

1. *Simple (xa).*\*

159. Simple Regular Pentameter is the *Heroic Measure* of English poetry. In its rhymed form it is the measure of Chaucer and Spenser, of Dryden and Pope, of Cowper, Campbell, and Byron ; *e. g.* :—

“ True ease in writing comes from art, not chance,  
As those move easiest who have learn'd to dance.  
’Tis not enough no harshness gives offence ;  
The sound must seem an echo to the sense.  
Soft is the strain when Zephyr gently blows,  
And the smooth strain in smoother numbers flows ;  
But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the torrent roar.”—*Pope*.

In its unrhymed form it is the stately and solemn blank verse of Shakespeare and Milton, as of Wordsworth and Tennyson ; *e. g.* :—

“ Now came still Evening on, and Twilight gray  
Had in her sober livery all things clad ;  
Silence accompanied ; for beast and bird,  
They to their grassy couch, these to their nests,  
Were slunk, all but the wakeful nightingale ;  
She all night long her amorous descant sung.”—*Milton*.

160. Four lines of simple regular pentameters rhyming alternately, form the *Elegiac Stanza* of English poetry ; *e. g.* :—

“ Full many a gem of purest ray serene,  
The dark unfathom’d caves of ocean bear ;  
Full many a flow’r is born to blush unseen,  
And waste its sweetness on the desert air.”—*Gray*.

161. Nine lines, the first eight of simple regular pentameters,

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\* So-called *Iambic*.

and the ninth a hexameter (or Alexandrine\*), form the *Spenserian Stanza*, first used by Spenser, and more recently by Thomson and Byron. The nine lines contain only three rhymes disposed thus, b, c, b, c c, d, c, d, d ; *e. g.* :—

“It fortunéd, out of the thickest wood  
 A ramping lion rushéd suddenly,  
 Hunting full greedy after salvage blood ;  
 Soon as the royal virgin he did spy,  
 With gaping mouth at her ran greedily,  
 To have at once devour'd her tender cor'se ;  
 But to the prey whenas he drew more nigh,  
 His bloody rage assuagéd with remorse,  
 And with the sight amazed, forgot his furious force.”—  
*Spenser.*

162. Fourteen lines of simple regular pentameters (the last sometimes an Alexandrine) form the *Italian Stanza* or *Sonnet*, introduced into English poetry, in the 16th century, by Henry Howard, Earl of Surrey, who also was the first to adopt blank verse in English. Great licence is allowed in the order of the rhymes ; *e. g.* :—

Surrey uses only two rhymes ; making the sonnet seven couplets.

Spenser uses five rhymes ; the first nine lines being a Spenserian Stanza, and the last five corresponding with the last five of the same stanza.

Shakespeare uses seven rhymes, making his sonnet equal to three elegiac stanzas and a couplet ; as,

bc bc | de de | fg fg | hh

Wordsworth uses three rhymes, of which one runs throughout the whole sonnet thus :—

“Weak is the will of man, his judgment blind,  
 Remembrance persecutes, and hope betrays ;  
 Heavy is woe, and joy for humankind  
 A mournful thing, so transient is the blaze !  
 Thus might he paint our lot of mortal days,  
 Who wants the glorious faculty assigned  
 To elevate the more than reasoning mind,  
 And colour life's dark cloud with orient rays.

---

\* So called from a twelfth century romance in that measure, called the “Alexandreis.”

Imagination is that sacred power,  
 Imagination lofty and refined ;  
 'Tis hers to pluck the amaranthine flower  
 Of faith, and round the sufferer's temple bind  
 Wreaths that endure affliction's heaviest shower,  
 And do not shrink from sorrow's keenest wind."—

*Wordsworth.*

163. The Simple Regular Tetrameter, is the *Romantic Measure* of English poetry. In it wrote Wace, Barbour, Wyntoun, Harry the Minstrel, and many other of our old Chroniclers and Romancists, and it was revived in modern poetry by Sir Walter Scott. Though not equal in dignity to the Pentameter, it has been employed in almost every kind of poetical composition, except the very highest.

164. Rhyme is almost invariably employed in this measure, the line being too short to admit of the stateliness indispensable to the rhythm of blank verse. Its original form was that of rhymed couplets ; *e. g.* :—

"Ah, Freedom is a noble thing!  
 Freedom makes men to have liking;  
 Freedom all solace to men gives;  
 He lives at ease that freely lives.  
 A noble heart may have none ease,  
 Na elsé nought that may him please,  
 If freedom faileth ; for free liking  
 Is yearned oure all other thing."—*Barbour.*

165. To get rid of the monotony which a continuous flow of such couplets produces, Dunbar (see "Dance of the Seven Deadly Sins") had recourse to a stanza consisting of four such couplets, each followed by a Trimeter in the same measure, the four Tetrameters having the same rhyme. Scott, in his poetical romances, adopts the same principle, but uses it with less regularity, frequently making the four and three feet lines alternate, *e. g.* :—

"He was a man of middle age ;  
 In aspect manly, grave, and sage,  
 As on king's errand come ;  
 But, in the glances of his eye,  
 A penetrating, keen, and sly  
 Expression found its home ;

The flash of that satiric rage,  
 Which, bursting on the early stage,  
 Branded the vices of the age,  
 And broke the keys of Rome.  
 On milk-white palfrey forth he pac'd ;  
 His cap of maintenance was grac'd  
 With the proud heron-plume.  
 From his steed's shoulder, loin, and breast,  
 Silk housings swept the ground,  
 With Scotland's arms, device, and crest,  
 Embroider'd round and round."—

SCOTT'S description of Sir David Lindsay,  
 in *Marmion*.

166. In songs and ballads it is frequently used in stanzas of four lines, rhyming alternately ; for example, in Scott's "Cadzow Castle." The most impressive form of this measure is the *Tennysonian Stanza*, first used to any considerable extent in the Laureate's "In Memoriam." In this stanza, two rhyming verses come between other two ; *e. g.* :—

"I held it truth with him who sings  
 To one clear harp in divers tones,  
 That men may rise on stepping-stones  
 Of their dead selves to higher things.  
 "But who shall so forecast the years  
 And find in loss a gain to match ?  
 Or reach a hand thro' time to catch  
 The far-off interest of tears ?"—*Tennyson*.

167. The Simple Regular Trimeter is very rarely used by itself, though there are some examples of it in Shakespeare's lyrics ; *e. g.* :—

"Blow, blow, thou winter wind,  
 Thou art not so unkind  
 As man's ingratitude ;  
 Thy tooth is not so keen,  
 Because thou art not seen,  
 Although thy breath be rude."—

*As you like it*, II. 7.

It is most frequently found, as stated above (§ 165), in combination with Tetrameters. These two alternating form the most common of our lyrical measures, that of our ballads and popular songs, as well as of our metrical psalms. Sometimes both the Tetrameters and the Trimeters rhyme ; as :—

"Thus fares it still in our decay;  
And yet the wiser mind  
Mourns less for what age takes away,  
Than what it leaves behind."—*Wordsworth*.

Sometimes only the Trimeters rhyme; as:—

"Aft hae I rov'd by bonnie Doon,  
To see the woodbine twine,  
And ilka bird sang o' its love,  
And sae did I o' mine."—*Burns*.

The Trimeter Excessive alternating with the complete Trimeter, form what has been called *Gay's Stanza*; e. g.:—

"'Twas when the seas were roar-ing  
With hollow blasts of wind,  
A damsel lay deplor-ing  
All on a rock reclined."—*Gay*.

168. The other forms in which the simple regular measure occurs, are either varieties of those already explained, or parts or multiples of them. The long verses of seven and eight feet may generally be written as two verses of four and three, and of four and four feet respectively. Thus the first line of the "Battle of Ivry," which is generally printed as one Heptameter, may be printed as a Tetrameter and a Trimeter:—

"Now glory to the Lord of Hosts,  
From whom all glories are!"—*Macaulay*.

## 2. Complex (ssa).\*

169. The Complex Regular Measure is rarely found pure (§ 146), even in single lines. For example, in Beattie's "Hermit," out of forty-eight lines, only four are pure complex verses; all the others have a simple foot at the commencement; e. g.:—

"At the close	of the day,	when the ham	-let is still,
And mor	-tals the sweets	of forget	-fulness prove,
When nought	but the tor	-rent is heard	on the hill,
And nought	but the night	-ingale's song	in the grove."—

*Beattie*.

Sometimes, however, a line thus *defective* at the beginning, is counterbalanced by an *excessive* syllable in the preceding line, thus:—

"'Tis the last | rose of sum | -mer,  
Left bloom | -ing alone." | —*Moore*.

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\* So-called *Anapaestic*.

in which case the lines printed as one verse would be pure ;  
*e. g.* :—

“ ’Tis the last | rose of sum | -mer, left bloom | -ing alone.”

170. The commonest forms of this complex measure are the Trimeter ; as,

“ I am monarch of all I survey,  
 My right there is none to dispute ;  
 From the centre all round to the sea,  
 I am lord of the fowl and the brute.”—*Cowper*.

and the Tetrameter ; as,

“ And the widows of Ashur are loud in their wail,  
 And the idols are broke in the temple of Baal ;  
 And the might of the Gentile, unsmote by the sword,  
 Hath melted like snow in the glance of the Lord.”—*Byron*.

171. Variety is given to regular measure (both simple and complex) in the following ways :—

1. By introducing *irregular* feet ; *e. g.* :—

“ Standards | on stan | -dards, men | on men.”—*Scott*.  
 = a x | x a | x a | x a Ir. in 1.

“ Of man’s | first dis | -obed | -ience and | the fruit.”—*Milton*.  
 = x a | a x | x a | x a | x a Ir. in 2.

2. By making the line *excessive* ; *e. g.* :—

“ Wherefore | rejoice ? | That Cæ | -sar comes | in tri | -umph ?”—  
 a x | x a | x a | x a | x a x *Shakespeare*.

“ He is gone | on the moun | -tain,  
 s s a | s s a | x  
 He is lost | to the for | -est.”—*Scott*.  
 s s a | s s a | x

3. By *contracting* the first foot. In this way, the regular measure becomes irregular ; *e. g.* :—

“ Or ush | -ered with | a show | -er still,  
 x When the | gust hath | blown his | fill.”—*Milton*.  
 (ss) “ Know | ye the land | where the cy | -press and myr | -tle ;  
 = a s s | a s s | a s s | a x

and in the complex measure the first foot becomes simple ; as,  
 Are em | -blems of deeds | that are done | in their clime.”—*Byron*.  
 x a | s s a | s s a | s s a

See § 157, and note.

Shakespeare often uses these broken verses in the quick interchange of passionate dialogue, and to indicate abrupt changes of feeling.

**Exercise 61.**

**A.**—*Arrange each of the following sentences into Heroic couplets:—*

1. This man would soar to heaven by his own strength, and would not be obliged for more to God.
2. How art thou misled, vain, wretched creature, to think thy wit bred these God-like notions.
3. She made a little stand at every turn, and thrust her lily hand among the thorns to draw the rose, and she shook the stalk, every rose she drew, and brush'd the dew away. (4 lines.)
4. Whoever thinks to see a faultless piece, thinks what never shall be, nor ever was, nor is.
5. Sometimes men of wit, as men of breeding, must commit less errors, to avoid the great.
6. The hungry judges soon sign the sentence, and that jurymen may dine, wretches hang.

**B.**—*Arrange each of the following into Simple Regular Tetrameters (rhyming):—*

1. He soon stood on the steep hill's verge, that looks o'er Branksome's towers and wood; and martial murmurs proclaimed from below the southern foe approaching. (4 lines.)
2. Of mild mood was the Earl, and gentle; the vassals were rude, and warlike, and fierce; haughty of word, and of heart high, they recked little of a tame liege lord. (4 lines.)
3. A lion, worn with cares, tired with state affairs, and quite sick of pomp, resolved to pass his latter life in peace, remote from strife and noise. (4 lines.)
4. I felt as, when all the waves that o'er thee dash, on a plank at sea, whelm and upheave at the same time, and towards a desert realm hurl thee. (4 lines.)
5. No more, sweet Teviot, blaze the glaring bale-fires on thy silver tide; steel-clad warriors ride along thy wild and willowed shore no longer. (4 lines, rhyming alternately.)
6. His eyes of swarthy glow he rolls fierce on the hunter's quiver'd hand,—spurns the sand with black hoof and horn, and tosses his mane of snow high. (4 lines, rhyming alternately.)
7. Where late the green ruins were blended with the rocks' wood-cover'd side, turrets rise in fantastic pride, and between flaunt feudal banners. (4 lines, rhyming alternately.)
8. Whate'er befall, I hold it true; when I sorrow most, I feel it:—better than never to have loved at all, 'tis to have loved and lost. (Tennysonian Stanza.)



**C.—Arrange each of the following into Simple Regular Tetrameters and Trimeters, rhyming alternately :—**

1. With childish tears are my eyes dim, idly stirred is my heart; for the same sound which I heard in those days is in my ears.

2. They never do wage a foolish strife with Nature; a happy youth they see, and free and beautiful is their old age.

3. But we with heavy laws are pressed, and often no more glad; a face of joy we wear, because glad we have been of yore.

4. Through the night we watched her breathing, her breathing soft and low, as the wave of life kept heaving to and fro in her breast.

5. We seem'd to speak so silently, moved about so slowly, as [if] we had lent her half our powers to eke out her living.

6. So, when youth and years are flown, shall appear the fairest face; such is the robe that, when death hath reft their crown, kings must wear.

**D.—Arrange each of the following into Complex Regular verses :—**

1. Now the half-extinguished moon displays her crescent, gliding remote, on the verge of the sky: I but lately marked [the time] when she shone majestic on high, and the planets were lost in her blaze. (4 lines, tetrameter, rhyming alternately.)

2. There came a poor exile of Erin to the beach; heavy and chill was the thin dew on his robe; when repairing at twilight to wander alone by the wind-beaten hill, he sighed for his country. (4 lines, —2 tetrameters excess., and 2 tetrameters, rhyming alternately.)

3. I'll not leave thee to pine on the stem, thou lone one! since the lovely are sleeping, go thou, sleep with them; thus thy leaves I kindly scatter o'er the bed where scentless and dead lie thy mates of the garden. (8 lines, dimeter excess., and mixed dimeters, the latter rhyming.)

4. For his love he had liv'd, he died for his country. They were all that had entwin'd him to life; nor shall the tears of his country soon be dried, nor will his love stay long behind him. (4 lines, tetrameters —2 and trimeters excess., rhyming alternately.)

**E.—Arrange each of the following in Blank Verse :—**

1. All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.

2. Farewell, a long farewell, to all my greatness! This is the state of man; to-day he puts forth the tender leaves of hope, to-morrow blossoms, and bears his blushing honours thick upon him; the third day comes a frost, a killing frost, and, when he thinks, good easy man, full surely his greatness is a-ripening,—nips his root,—and then he falls as I do.

3. So the foundations of his mind were laid. In such communion,

not from terror free, while yet a child, and long before his time, had he perceived the presence and the power of greatness; and deep feelings had impressed so vividly great objects, that they lay upon his mind like substances whose presence perplexed the bodily sense.

4. Then, when I am thy captive, talk of chains, proud liminary cherub! but ere then far heavier load thyself expect to feel from my prevailing arm, though heaven's king ride on thy wings, and thou with thy compeers, used to the yoke, drawest his triumphant wheels in progress through the road of heaven star-paved.

### Chapter III.—Irregular Measure.

172. Of this measure, as of the Regular, there are two varieties:—

1. Simple Irregular measure; a x, a x, &c.
2. Complex Irregular measure; a s s, a s s, &c.

#### 1. Simple (ax).\*

173. The Simple Irregular measure is generally *defective*. This arises from the awkwardness of constant double rhymes (§ 150, III.), and from the tendency of the verse to throw off a weak syllable at the end; *e. g.*:—

“Lauded be thy name for ev | -er,  
Thou of life the guard and giv | -er.”—*Hogg*.

Frequently complete and defective verses alternate; *e. g.*:—

“Fill the bumper fair; (x)  
Every drop we sprinkle  
On the brow of care (x)  
Smooths away a wrinkle.”—*Moore*.

“Life is real! Life is earnest,  
And the grave is not its goal; (x)  
Dust thou art, to dust turnest,  
Was not spoken of the soul.” (x)—*Longfellow*.

174. The general character of the irregular measure, as compared with the regular, is cheerful and lively. Thus in Milton's “L'Allegro” (the Mirthful), *defective* irregular verses predominate, while in his companion poem, “Il Penseroso” (the Melancholy) regular verses are in excess. For example, in twenty-six lines chosen at random from the former poem, there are fifteen irregular and eleven regular verses. In the same number of lines from the latter, nineteen are regular, and only seven irregular.

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\* So-called Trochaic.

175. Simple irregular verses are of various lengths, from *one* foot to *eight*; but the most common are Tetrameters (complete and defective), *e. g.* :—

“Toll me not in mournful numbers,  
 ‘Life is but an empty dream,’  
 For the soul is dead that slumbers,  
 And things are not what they seem.”—*Longfellow.*

Or with a different arrangement of rhymes—

“In his chamber, weak and dying,  
 Was the Norman baron lying;  
 Loud, without, the tempest thunder’d,  
 And the castle turret shook.  
 In this fight was death the gainer,  
 ‘Spite of vassal and retainer,  
 And the lands his sires had plunder’d  
 Written in the Doomsday Book.”—*Longfellow.*

Or defective Tetrameters throughout—

“Other Romans shall arise,  
 Heedless of a soldier’s name;  
 Sounds, not arms, shall win the prize,  
 Harmony the path to fame.”—*Cowper.*

176. The prevalence of the same measure in Milton’s “L’Allegro” has already been referred to (§ 174). Tennyson also employs it, but with similar licence to Milton; thus, in “The Lady of Shalott,” which is irregular in the general character of its verse, the refrain in every stanza is a regular Trimeter, and there is only one stanza in the whole poem in which the other verses are irregular throughout :—

“Willows whiten, aspens quiver,  
 Little breezes dusk and shiver  
 Thro’ the wave that runs for ever  
 By the island in the river  
 Flowing down to Camelot.  
 Four gray walls and four gray towers  
 Overlook a space of flowers,  
 And the silent isle embowers  
 The Lady of Shalott.”

But in the latter part of the next stanza, he breaks into the regular measure :—

"But whó hath seen her wave her hand?  
Or at the casement seen her stand?  
Or is she known in all the land,

The Lady of Shalott?"—*Tennyson*.

177. The measure of "Locksley Hall," and Longfellow's "Belfry of Bruges," is generally considered irregular, equivalent to a complete Tetrameter and a defective Tetrameter in one long line. But the stress on the alternate accents (2d, 4th, 6th, and 8th), is evidently greater than that on the others (1st, 3d, 5th, and 7th). It is in fact equivalent to a double accent, as is indicated in the formula,  $\text{a x} \mid \text{A x} \mid \text{a x} \mid \text{A x} \parallel \text{a x} \mid \text{A x} \mid \text{a x} \mid \text{A}$ ;  
*e. g.* :—

"Yet I dóubt not | through the áges | one increasing | purpose rúns,  
And the thóughts of | men are wídened | with the prócess | of the  
súns."—*Tennyson*.

"In the márket | -place of Brúges | stands the belfry | old and brówn ;  
Thrice consúm'd and | thrice rebuílded, | still it wátches | o'er the  
tówn."—*Longfellow*.

178. Irregular verse is generally rhymed : but Longfellow has written a long Indian epic poem, "Hiawatha," in unrhymed irregular Tetrameters ; *e. g.* :—

"There the little Hiawatha  
Learned of every bird its language,  
Learned their names and all their secrets,  
How they built their nests in summer,  
Where they hid themselves in winter,  
Talked with them where'er he met them,  
Called them 'Hiawatha's chickens.'  
Of all beasts he learned the language,  
Learned their names and all their secrets,  
How the beavers built their lodges,  
Where the squirrels hid their acorns,  
How the rein-deer ran so swiftly,  
Why the rabbit was so timid,  
Talked with them where'er he met them,  
Called them 'Hiawatha's Brothers.' "—*Longfellow*.

## 2. Complex (ass).\*

179. Complex Irregular verse is sometimes chosen, as the complex regular verse also is, for dirges and laments ; *e. g.* :—

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\* So-called Dactylic.

“Pibroch o’	Donuil Dhu,
Pibroch o’	Donuil,
Wake thy wild	voice a-new,
Summon clan	Conuil.”— <i>Scott</i> .

This is an example of Complex Irregular Dimeters alternating with defective Dimeters. We have the same combinations in the following :—

“I was a | Viking old!  
 My deeds, though manifold,  
 No Skald in song has told,  
                   No Saga taught thee!  
 Take heed, that in thy verse  
 Thou dost the tale rehearse,  
 Else dread a dead man’s curse!  
                   For this I sought thee.”—*Longfellow*.

The measure is also found in Trimeters (generally combined with Dimeters), and in Tetrameters; *e. g.* :—

“Weary way | wanderer, | languid and | sick at heart,  
 Travelling | painfully | over the | rugged road,  
 Wild-visaged | wanderer, | God help thee, | wretched one.”—  
*Southey*.

And in Hexameters (defective), as—

“This is the | forest pri | -meval. But | where are the | hearts that  
                   be | -neath it  
 Leap’d like the | roe when he | hears in the | woodland the | voice of  
                   the | huntsman?”—*Longfellow*.

180. Variety is given to Irregular Measure (both simple and complex), in the following ways :—

1. By prefixing a weak syllable to the verse, and so making it regular, as in “The Lady of Shalott,” § 176;  
*e. g.* :—

“Where shall the | song of thy | praises be | -gin,”  
                   a   s   s   |   a   s   s   |   a   s   s   |   a,

By prefixing “Oh,” becomes—

“Oh where | shall the song | of thy prais | -es begin.”  
                   s   a   |   s   s   a   |   s   s   a   |   s   s   a

2. By making the line *defective*; *e. g.* :—

“Cease, ye | mourners, | cease to | languish  
                   O’er the | graves of | those you | love.” (x)

"Come, ye dis | -consolate, | where'er ye | languish, (s)  
Come to the | merey-seat, | fervently | kneel." (s s)

3. By making the verse *mixed* (simple and complex feet combined); *e. g.*:—

"Let the | dead past | bury its | dead."  
a x | a x | a s s | a  
"List to a | tale of | love in | Acadie, | home of the | happy."\*  
a s s | a x | a x | a s s | a s s | a x

4. By varying the position of the *Pause*.

5. By combining verses of different lengths, and varying the order of the rhymes.

\* Mr Longfellow frequently uses a simple foot in every position but the second last; as—

"Stand like | harpers | hoar with | beards that | rest on their |  
a x | a x | a x | a x | a s s |  
bosoms."  
a x

and offers this as an English equivalent to a Latin spondaic hexameter verse. But it is evident that if all the syllables in the first four feet were read as *long*, without accent, the verse would be destitute of rhythm, and therefore would be no English verse at all. Even when reading all the syllables as *long*, the voice naturally lays stress on the alternate syllables, and presses lightly on the intervening ones, thus making rhythm in spite of quantity, as English verse constantly does. As in music, so in verse, melody depends as much on the intervals as on the beats. These English Hexameters (for they are indeed Hexameters) bear the same relation to classical Hexameters that English Romantic verse (regular) bears to the Iambics of Horace or Catullus; they substitute accent and time for quantity. Indeed, the resemblance in the case of Hexameters is even more remote; for, as we have just shewn, anything like a combination of accentual spondees in English verse is incompatible with rhythm. A similar remark applies to the so-called Sapphics of Watts and Southey, parodied by Canning in "The Anti-Jacobin," and which resemble their classical prototype only in the number of syllables in each verse, and in the form of the stanza. We shall best shew this by placing side by side an English Sapphic and a Latin one, and comparing their formulæ;—

(1.) "Down sunk the | wanderer, | sleep had | seized her | senses."—

(2.) "Jam sat | -is ter | -ris nivis | at que—diræ."—*Southey.*  
*Horace.*

thus (1.) a s s | a s s | a x | a x | a x.  
(2.) — — | — — | — — | — — | — —.

## Exercise 62.

*Arrange the following sentences into Irregular Verses :—*

## A—Simple.

1. Above the cathedral door are standing forms of kings and saints ; yet among them I saw but one who with love hath soothed my soul. (4 lines Tetra. and Tetra. def., the latter rhyming.)

2. The dying Saviour on the cross lifts his calm eyelids heavenward, in his pierced and bleeding palm feels, but scarcely feels, a trembling. (do.)

3. In sadness and in illness oft have I watched thy current glide, till the beauty of its stillness, like a tide, overflowed me. (Do., rhyming alternately.)

4. In those stars above, God hath written wondrous truths, and manifold as wondrous ; but in the bright flowerets under us the revelation of his love stands not less. (4 lines Pent. and Pent. def., rhyming alternately.)

5. O whither do ye call me, mountain winds ? vainly my steps would pursue, vainly ; chains of care enthrall me to lower earth ; wherefore woo thus my weary spirit ? (Do.)

6. Hark, from a distant shore, the sounds of gladness, like relief from sadness, now sadness no more. (4 lines Trim. and Trim. def., rhyming alternately.)

## B—Complex.

1. Thy lay is loud and wild, far in the downy cloud ; love gives it energy, love gave it birth : on thy dewy wing where, where art thou journeying ? on earth is thy love, thy lay is in heaven. (6 lines, same as No. 18, Ex. 68.)

2. But when I grew older, joining a corsair's crew, I flew with the marauders o'er the dark sea. The life we led was wild ; the souls that sped by our stern orders (were) many, and many the hearts that bled. (8 lines, same as Ex. 2, § 179.)

3. Gabriel, with hunters and trappers behind him, had entered far into this wonderful land at the base of the Ozark mountains. The maiden and Basil, with their Indian guides, followed his flying footsteps day by day, and thought each day to o'ertake him. (4 lines, mixed Hexameters, § 180. 3, Ex. 2.)

4. Where shall the lover, whom the Fates sever, rest, for ever parted from his true maiden's breast ? Where the far billow sounds through deep and high groves, where early violets die under the willow. (8 lines, Dimeters and Dimeters defec. alternately, and rhyming alternately.)

## Exercise 63.

Scan the following verses, naming the particular measure of each verse, and pointing out whatever peculiarities of rhythm, rhyme, or pause it may contain:—

1. "Remember March, the Ides of March remember!"—*Shakespeare.*
2. "Not in love neither? Then let us say you are sad."—*Shakespeare.*
3. "That like a wounded snake drags its slow length along."—*Pope.*
4. "Once to every man and nation comes the moment to decide."—*Lowell.*
5. "For the sunset of life gives me mystical lore,  
And coming events cast their shadows before."—*Campbell.*
6. "Thus did the long, sad years glide on, and in seasons and places  
Divers and distant far was seen the wandering maiden."—*Longfellow.*
7. "Or the least little delicate aquiline curve in a sensitive nose,  
From which I escaped heart-free, with the least little touch of  
spleen."—*Tennyson.*
8. "Drink to me only with thine eyes,  
And I will pledge with mine."—*Ben Jonson.*
9. "'Tis a sight to engage me, if anything can,  
To muse on the perishing pleasures of man."—*Cowper.*
10. "His zeal to heaven made him his prince despise,  
And load his person with indignities."—*Dryden.*
11. "Of Gothic structure was the northern side,  
O'erwrought with ornaments of barbarous pride."—*Pope.*
12. "Warriors or chiefs, should the shaft of the Lord  
Pierce me in leading the host of the Lord."—*Byron.*
13. "Bird of the wilderness,  
Blithesome and cumberless,  
Light be thy matin o'er woodland and lea."—*Hogg.*
14. "Lifted up so high,  
I disdained subjection, and thought one step higher  
Would set me highest."—*Milton.*
15. "Art thou a lover of song? Would'st fain have an utterance  
found it,  
True to the ancient flow, true to the tones of the heart?"—*Whewell (Trans. of Schiller.)*



16. "And the wild marsh-marigold shines like fire in swamps and  
hollows gray,  
And I'm to be Queen o' the May, mother ; I'm to be Queen o'  
the May."—*Tennyson*.
17. "East and west, and south and north, the messengers ride fast,  
And tower, and town, and cottage, have heard the trumpet's  
blast."—*Macaulay*.
18. "Crabbed age and youth  
Cannot live together ;  
Youth is full of pleasance,  
Age is full of care."—*Shakespeare*.
19. "I come from haunts of coot and hern,  
I make a sudden sally,  
And sparkle out among the fern,  
To bicker down a valley."—*Tennyson*.
20. "Is this a fast, to keep  
Thy larder lean  
And clean  
From fat of meats and sheep ?"—*Herrick*.
21. "And storied windows richly dight,  
Casting a dim religious light :  
There let the pealing organ blow  
To the full-voiced quire below."—*Milton*.
22. "By rock, by oak, by hawthorn tree,  
Troop after troop are disappearing ;  
Troop after troop their banners rearing,  
Upon the eastern bank you see."—*Scott*.
23. "Take her up tenderly,  
Lift her with care ;  
Fashioned so slenderly,  
Young and so fair."—*Hood*.
24. "Take back the virgin page,  
White and unwritten still ;  
Some hand, more calm and sage,  
The leaf must fill."—*Moore*.
25. "And a deer came down the pathway.  
Flecked with leafy light and shadow ;  
And his heart within him fluttered,  
Trembled like the leaves above him."—*Longfellow*.
26. "Wide o'er the foaming billows  
She cast a wistful look ;  
Her head was crowned with willows,  
That trembled o'er the brook."—*Gay*.

27. "Most potent, grave, and reverend seigniors,  
 My very noble and approved good masters,  
 That I have taken away this old man's daughter,  
 It is most true; true I have married her:  
 The very head and front of my offending  
 Hath this extent, no more."—*Shakespeare*.
28. "The lion would not leave her desolate,  
 But with her went along as a strong guard  
 Of her chaste person, and a faithful mate  
 Of her sad troubles and misfortunes hard;  
 Still, when she slept, he kept both watch and ward;  
 And when she waked, he waited diligent,  
 With humble service to her will prepared:  
 From her fair eyes he took commandement,  
 And ever by her looks conceived her intent."—*Spenser*.

### Chapter IV.—Narrative in Verse.

181. Before applying the preceding principles to original poetical composition, useful materials for versification may be found in prose tales and fables, in versifying passages of Scripture, and in translations from foreign or classical poets.

182. In versifying tales or incidents, the most detailed accounts in prose should be consulted as the sources of information. The selection of a particular measure must be regulated by the character of the subject. Generally, however, the Romantic measure—Iambic Tetrameter, or Tetrameter and Trimeter combined, will be found the most suitable, as well as the most easily managed. The following may serve as examples. Both the prose and the metrical version of the first are from Scott:—

#### 1. DEATH OF DE BOHUN, BEFORE BANNOCKBURN.

##### *In Prose.*

"The van of the English army now came in sight, and a number of their bravest knights drew near to see what the Scots were doing. They saw King Robert dressed in his armour, and distinguished by a gold crown, which he wore over his helmet. He was not mounted on his great war-horse, because he did not expect to fight that evening. But he rode on a little pony up and down the ranks of his army, putting his men in order, and carried in his hand a sort of battle-axe made of steel. When the King saw the English horsemen draw near, he

advanced a little before his own men, that he might look at them more nearly.

"There was a knight among the English, called Sir Henry de Bohun, who thought this would be a good opportunity to gain great fame to himself, and put an end to the war, by killing King Robert. The King being poorly mounted, and having no lance, Bohun galloped on him suddenly and furiously, thinking, with his long spear, and his tall, powerful horse, easily to bear him down to the ground. King Robert saw him, and permitted him to come very near, then suddenly turned his pony a little to one side, so that Sir Henry missed him with the lance-point, and was in the act of being carried past him by the career of his horse. But as he passed, King Robert rose up in his stirrups, and struck Sir Henry on the head with his battle-axe so terrible a blow, that it broke to pieces his iron helmet as if it had been a nut-shell, and hurled him from his saddle. He was dead before he reached the ground. This gallant action was blamed by the Scottish leaders, who thought Bruce ought not to have exposed himself to so much danger when the safety of the whole army depended on him. The King only kept looking at his weapon, which was injured by the force of the blow, and said, 'I have broken my good battle-axe.'"

*In Verse.*

"Here must they pause ; for, in advance  
As far as one might pitch a lance,  
The Monarch rode along the van,  
The foe's approaching force to scan,  
His line to marshal and to range,  
And ranks to square, and fronts to change.  
Alone he rode—from head to heel  
Sheathed in his ready arms of steel ;  
Nor mounted yet on war-horse wight,  
But, till more near the shock of fight,  
Reining a palfrey low and light.  
A diadem of gold was set  
Above his bright steel bassinet,  
And clasp'd within its glittering twine  
Was seen the glove of Argentine ;  
Truncheon or leading staff he lacks,  
Bearing, instead, a battle-axe.  
He ranged his soldiers for the fight,  
Accoutred thus, in open sight  
Of either host.—Three bowshots far,  
Paused the deep front of England's war,  
And rested on their arms awhile,  
To close and rank their warlike file,  
And hold high council, if that night  
Should view the strife, or dawning light.

"O gay, yet fearful to behold,  
Flashing with steel and rough with gold,  
And bristled o'er with bills and spears,  
With plumes and pennons waving fair,  
Was that bright battle-front! for there  
Rode England's King and peers :  
And who, that saw that monarch ride,  
His kingdom battled by his side,  
Could then his direful doom foretell!—  
Fair was his seat in knightly selle,  
And in his sprightly eye was set  
Some spark of the Plantagenet.  
Though light and wandering was his glance,  
It flash'd at sight of shield and lance.  
'Know'st thou," he said, "De Argentine,  
Yon knight who marshals thus their line?"—  
"The tokens on his helmet tell  
The Bruce, my Liege: I know him well."—  
"And shall the audacious traitor brave  
The presence where our banners wave?"—  
"So please my Liege," said Argentine,  
"Were he but horsed on steed like mine,  
To give him fair and knightly chance,  
I would adventure forth my lance."—  
"In battle-day," the King replied,  
"Nice tourney rules are set aside.  
—Still must the rebel dare our wrath?  
Set on him—sweep him from our path!"  
And, at King Edward's signal, soon  
Dash'd from the ranks Sir Henry Boune.

"Of Hereford's high blood he came,  
A race renown'd for knightly fame.  
He burn'd before his Monarch's eye  
To do some deed of chivalry.  
He spurr'd his steed, he couch'd his lance,  
And darted on the Bruce at once.  
—As motionless as rocks, that bide  
The wrath of the advancing tide,  
The Bruce stood fast.—Each breast beat high,  
And dazzled was each gazing eye—  
The heart had hardly time to think,  
The eyelid scarce had time to wink,  
While on the King, like flash of flame,  
Spurr'd to full speed the war-horse came!  
The partridge may the falcon mock,  
If that slight palfrey stand the shock—

But, swerving from the knight's career,  
 Just as they met, Bruce shunn'd the spear.  
 Onward the baffled warrior bore  
 His course—but soon his course was o'er!—  
 High in his stirrups stood the King,  
 And gave his battle-axe the swing.  
 Right on De Boune, the whiles he pass'd,  
 Fell that stern dint—the first—the last!—  
 Such strength upon the blow was put,  
 The helmet crash'd like hazel-nut;  
 The axe-shaft, with its brazen clasp,  
 Was shiver'd to the gauntlet grasp.  
 Springs from the blow the startled horse,  
 Drops to the plain the lifeless corse;  
 —First of that fatal field, how soon,  
 How sudden, fell the fierce De Boune!"

## 2. HOW HORATIUS KEPT THE BRIDGE.

### *In Prose.*

"The Sublician Bridge well nigh afforded a passage to the enemy, had there not been one man, Horatius Cocles (that defence the fortune of Rome had on that day), who, happening to be posted on guard at the bridge, when he saw the Janiculum taken by a sudden assault, and that the enemy were pouring down from thence in full speed, and that his own party, in terror and confusion, were abandoning their arms and ranks, laying hold of them one by one, standing in their way and appealing to the faith of gods and men, he declared, 'That their flight could avail them nothing if they deserted their post; if they passed the bridge and left it behind them, there would soon be more of the enemy in the Palatium and Capitol, than in the Janiculum; for that reason he advised and charged them to demolish the bridge by the sword, by fire, or by any means whatever; that he would stand the shock of the enemy as far as could be done by one man.' He then advances to the first entrance of the bridge, and being easily distinguished among those who shewed their backs in retreating from the fight, facing about to engage the foe hand to hand, by his surprising bravery he terrified the enemy. Two, indeed, a sense of shame kept with him, Spurius Lartius, and T. Herminius, men eminent for their birth, and renowned for their gallant exploits. With them he for a short time stood the first storm of the danger and the severest brunt of the battle. But as they who demolished the bridge called upon them to retire, he obliged them also to withdraw to a place of safety on a small portion of the bridge still left. Then casting his stern eyes round all the officers of the Etrurians in a threatening manner, he sometimes challenged them singly, sometimes reproached them all; 'the slaves of haughty tyrants, who, regardless of their own freedom, came to oppress the liberty of others.' They

hesitated for a considerable time, looking round, one at the other, to commence the fight; shame then put the army in motion, and a shout being raised, they hurl their weapons from all sides on their single adversary; and when they all stuck in the shield held before him, and he with no less obstinacy kept possession of the bridge with firm step, they now endeavoured to thrust him down from it by one push, when at once the crash of the falling bridge, at the same time a shout of the Romans raised for joy at having completed their purpose, checked their ardour with sudden panic. Then Cocles says: 'Holy Father Tiberinus, I pray that thou wouldst receive these arms, and this thy soldier in thy propitious stream.' Armed as he was, he leaped into the Tiber, and amid showers of darts hurled on him, swam across safe to his party, having dared an act which is likely to obtain more fame than credit with posterity. The State was grateful towards such valour; a statue was erected to him in the Comitium, and as much land was given to him as he ploughed around in one day. The zeal of private individuals, also, was conspicuous amongst the public honours. For, amid the great scarcity, each person contributed something to him according to his supply at home, depriving himself of his own support."—*Livy*, II. 10.

*In verse.*

"But the Consul's brow was sad,  
And the Consul's speech was low,  
And darkly looked he at the wall,  
And darkly at the foe.  
'Their van will be upon us  
Before the bridge goes down;  
And if they once may win the bridge,  
What hope to save the town?'

"Then out spake brave Horatius,  
The Captain of the Gate:  
'To every man upon this earth  
Death cometh soon or late.  
And how can man die better  
Than facing fearful odds,  
For the ashes of his fathers,  
And the temples of his Gods?

"Hew down the bridge, Sir Consul,  
With all the speed ye may;  
I, with two more to help me,  
Will hold the foe in play.  
In yon strait path a thousand  
May well be stopped by three.  
Now who will stand on either hand,  
And keep the bridge with me?'

- "Then out spake Spurius Lartius;  
A Ramnian proud was he:  
'Lo, I will stand at thy right hand,  
And keep the bridge with thee.'  
And out spake strong Herminius;  
Of Titian blood was he:  
'I will abide on thy left side,  
And keep the bridge with thee.'
- "'Horatius,' quoth the Consul,  
'As thou sayest, so let it be.'  
And straight against that great array  
Forth went the dauntless Three.  
For Romans in Rome's quarrel  
Spared neither land nor gold,  
Nor son nor wife, nor limb nor life,  
In the brave days of old.
- "Now while the three were tightening  
Their harness on their backs,  
The Consul was the foremost man  
To take in hand an axe:  
And Fathers mixed with Commons  
Seized hatchet, bar, and crow,  
And smote upon the planks above,  
And loosed the props below.
- "Meanwhile the Tuscan army,  
Right glorious to behold,  
Came flashing back the noonday light,  
Rank behind rank, like surges bright  
Of a broad sea of gold.  
Four hundred trumpets sounded  
A peal of warlike glee,  
As that great host, with measured tread,  
And spears advanced, and ensigns spread,  
Rolled slowly towards the bridge's head,  
Where stood the dauntless Three.
- "The Three stood calm and silent,  
And looked upon the foes,  
And a great shout of laughter  
From all the vanguard rose:  
And forth three chiefs came spurring  
Before that deep array;  
To earth they sprang, their swords they drew,  
And lifted high their shields, and flew  
To win the narrow way;

- "Then Ocnus of Falerii  
Rushed on the Roman Three :  
And Lausulus of Urgo,  
The rover of the sea ;  
And Aruns of Volsinium,  
Who slew the great wild boar,  
The great wild boar that had his den  
Amidst the reeds of Cosa's fen,  
And wasted fields, and slaughtered men,  
Along Albinia's shore.
- "Herminius smote down Aruns :  
Lartius laid Ocnus low :  
Right to the heart of Lausulus  
Horatius sent a blow.  
'Lie there,' he cried, 'fell pirate!  
No more, aghast and pale,  
From Ostia's walls the crowd shall mark  
The track of thy destroying bark.  
No more Campania's hinds shall fly  
To woods and caverns when they spy  
Thy thrice accursed sail.'
- "But meanwhile axe and lever  
Have manfully been plied ;  
And now the bridge hangs tottering  
Above the boiling tide.  
'Come back, come back, Horatius !  
Loud cried the Fathers all.  
'Back, Lartius ! back, Herminius !  
Back, ere the ruin fall !'
- "Back darted Spurius Lartius ;  
Herminius darted back :  
And, as they passed, beneath their feet  
They felt the timbers crack.  
But when they turned their faces,  
And on the farther shore  
Saw brave Horatius stand alone,  
They would have crossed once more.
- "But with a crash like thunder  
Fell every loosened beam,  
And, like a dam, the mighty wreck  
Lay right athwart the stream :  
And a long shout of triumph  
Rose from the walls of Rome,  
As to the highest turret-tops  
Was splashed the yellow foam.



“Alone stood brave Horatius,  
But constant still in mind;  
Thrice thirty thousand foes before,  
And the broad flood behind.  
‘Down with him!’ cried false Sextus,  
With a smile on his pale face.  
‘Now yield thee,’ cried Lars Porsena,  
‘Now yield thee to our grace.’

“Round turned he, as not deigning  
Those craven ranks to see;  
Nought spake he to Lars Porsena,  
To Sextus nought spake he;  
But he saw on Palatinus  
The white porch of his home;  
And he spake to the noble river  
That rolls by the towers of Rome.

“‘Oh, Tiber! father Tiber!  
To whom the Romans pray,  
A Roman’s life, a Roman’s arms,  
Take thou in charge this day!’  
So he spake, and speaking sheathed  
The good sword by his side,  
And with his harness on his back,  
Plunged headlong in the tide.

“No sound of joy or sorrow  
Was heard from either bank;  
But friends and foes in dumb surprise,  
With parted lips and straining eyes,  
Stood gazing where he sank;  
And when above the surges  
They saw his crest appear,  
All Rome sent forth a rapturous cry,  
And even the ranks of Tuscany  
Could scarce forbear to cheer.

“And now he feels the bottom;  
Now on dry earth he stands;  
Now round him throng the Fathers  
To press his gory hands;  
And now, with shouts and clapping,  
And noise of weeping loud,  
He enters through the River-Gate,  
Borne by the joyous crowd.

"They gave him of the corn land,  
That was of public right,  
As much as two strong oxen  
Could plough from morn till night;  
And they made a molten image,  
And set it up on high,  
And there it stands unto this day  
To witness if I lie.

"It stands in the Comitium,  
Plain for all folk to see;  
Horatius in his harness,  
Halting upon one knee:  
And underneath is written,  
In letters all of gold,  
How valiantly he kept the bridge  
In the brave days of old."—*Macaulay's Horatius.*

### Exercise 64.

*Subjects for Narrative in verse :—*

#### A.

1. Death of Boadicea (A.D. 61).
  2. The Bloody Banquet (450).
  3. The Battle of Camlin (542).
  4. The Saxon Slaves in Rome (597).
  5. King Edwin's Dream (ab. 600).
  6. The White Horse [Ethandūn] (878).
  7. Canute and Ironside (1016).
  8. Death of Hardrada (1066).
  9. Hereward the Saxon (1071).
  10. Death of Rufus (1100).
  11. Death of à Becket (1170).
  12. The Siege of Ascalon (1191).
  13. The Burgesses of Calais (1346).
  14. The Siege of Orleans (1429).
  15. The Death of Lord Lovel (1487).
- &c., &c., &c.

#### B.

1. The Death of Sir Giles d'Argentine (1314).
2. The Barns of Ayr (1296).
3. Black Agnes of Dunbar (1388).
4. Clan Chattan and Clan Kay (1392).
5. The Battle of Verneuil (1424).
6. The Stirling Tournament (1449).

7. The King's Hunting in Athole (1588).
8. The Rescue of Kinmont Willie (1596).
9. The Story of Allan-a-Sop (1605) ?
10. Entrance of Prince Charles into Edinburgh (1745).

## C.

1. The Horatii and the Curiatii.
  2. Damon and Pythias.
  3. Dionysius and Damocles.
  4. Tarquin and the Sybil.
  5. The Story of Coriolanus.
  6. Virginia.
  7. Androcles and the Lion.
  8. The Schoolmaster of Falerii.
  9. The Leap of Curtius.
  10. The Slaughter in the Forum (B.C. 890).
  11. Thermopylæ.
  12. Hector and Achilles.
  13. Pygmalion and the Statue.
  14. Æneas and Anchises.
  15. The Gordian Knot.
  16. Cincinnatus Returning to the Plough.
- &c., &c., &c.

183. For Scriptural subjects, a graver measure, as blank verse, may be selected. Such subjects may either be treated as Narratives, or made the basis of Reflections.

## 1. NARRATIVE.—BLIND BARTIMEUS.

*In Prose.*

"And as he (Jesus) went out of Jericho with his disciples, and a great number of people, blind Bartimeus, the son of Timeus, sat by the highway side begging. And when he heard that it was Jesus of Nazareth, he began to cry out, and say, Jesus, thou Son of David, have mercy on me. And many charged him that he should hold his peace: but he cried the more a great deal, Thou Son of David, have mercy on me. And Jesus stood still, and commanded him to be called. And they call the blind man, saying unto him, Be of good comfort, rise; he calleth thee. And he, casting away his garment, rose, and came to Jesus. And Jesus answered and said unto him, What wilt thou that I should do unto thee? The blind man said unto him, Lord, that I might receive my sight. And Jesus said unto him, Go thy way; thy faith hath made thee whole. And immediately he received his sight, and followed Jesus in the way."—MARK x. 46-52.

*In Verse.*

"Blind, poor, and helpless, Bartimeus sate,  
 Listening the foot of the wayfaring man,  
 Still hoping that the next, and still the next,  
 Would put an alms into his trembling hand.  
 He thinks he hears the coming breeze faint rustle  
 Among the sycamores; it is the tread  
 Of thousand steps; it is the hum of tongues  
 Innumerable. But when the sightless man  
 Heard that the Nazarene was passing by,  
 He cried and said, 'Jesus, thou Son of David,  
 Have mercy on me!' and, when rebuked,  
 He cried the more, 'Have mercy upon me!'  
 'Thy faith hath made thee whole;' so Jesus spake—  
 And straight the blind beheld the face of God."—*Grahame.*

## Another version :—

"Blind Bartimeus at the gates  
 Of Jericho in darkness waits :  
 He hears the crowd ;—he hears a breath  
 Say, 'It is Christ of Nazareth!'  
 And calls, in tones of agony,  
 'Ιησοῦ, ἐλέησόν με !

The thronging multitudes increase ;  
 Blind Bartimeus, hold thy peace !  
 But still, above the noisy crowd,  
 The beggar's cry is shrill and loud ;  
 Until they say, 'He calleth thee !'  
 Θάρσει, ἔγειραι, φωνεῖ σε !

Then saith the Christ, as silent stands  
 The crowd, 'What wilt thou at my hands?'  
 And he replies, 'O give me light !  
 Rabbi, restore the blind man's sight !'  
 And Jesus answers, "Ἰταγς·  
 'Ἡ πίστις σου σέσωκέ σε !

Ye that have eyes, yet cannot see,  
 In darkness and in misery,  
 Recall those mighty Voices Three,  
 'Ιησοῦ, ἐλέησόν με !  
 Θάρσει, ἔγειραι, ὕπαγς !  
 'Ἡ πίστις σου σέσωκέ σε !"—*Longfellow.*

## Exercise 65.

*Subjects for Scriptural Narrative Poems:—*

1. The Finding of Moses.
2. Jephthah's Vow.
3. Saul and David.
4. Elijah fed by Ravens.
5. The Annunciation.
6. Little Children brought to Jesus.
7. Jesus Calms the Tempest.
8. The Dumb Cured.
9. Paul's Shipwreck.
10. Paul on Mars Hill, &c., &c.

## 184. 2. NARRATIVE (WITH REFLECTION).—WISDOM.

*In Prose.*

"The Lord possessed me in the beginning of his way, before his works of old. I was set up from everlasting, from the beginning, or ever the earth was. When there were no depths, I was brought forth; when there were no fountains abounding with water. Before the mountains were settled, before the hills was I brought forth: while as yet he had not made the earth, nor the fields, nor the highest part of the dust of the world. When he prepared the heavens, I was there: when he set a compass upon the face of the depth: when he established the clouds above: when he strengthened the fountains of the deep: when he gave to the sea his decree, that the waters should not pass his commandment: when he appointed the foundations of the earth: then I was by him, as one brought up with him: and I was daily his delight, rejoicing always before him; rejoicing in the habitable part of his earth; and my delights were with the sons of men."—PROV. viii. 22-31.

*In Verse.*

"Ere God had built the mountains,  
 Or raised the fruitful hills;  
 Before he filled the fountains  
 That feed the running rills;  
 In me, from everlasting,  
 The wonderful I AM  
 Found pleasures never wasting,  
 And Wisdom is my name.

When, like a tent to dwell in,  
 He spread the skies abroad,  
 And swathed about the swelling  
 Of ocean's mighty flood;

He wrought by weight and measure,  
 And I was with him then :  
 Myself the Father's pleasure,  
 And mine the sons of men.

Thus Wisdom's words discover  
 Thy glory and thy grace,  
 Thou everlasting lover  
 Of our unworthy race !  
 Thy gracious eye surveyed us  
 Ere stars were seen above ;  
 In wisdom thou hast made us,  
 And died for us in love.

And couldst thou be delighted  
 With creatures such as we,  
 Who, when we saw thee, slighted,  
 And nailed thee to a tree ?  
 Unfathomable wonder,  
 And mystery divine !  
 The voice that speaks in thunder,  
 Says, 'Sinner, I am thine !'—*Cowper*

### Exercise 66.

*Subjects for Narrative Scriptural Poems (with Reflection).*

1. Enoch walked with God.—Gen. v. 21–24.
2. God's Bow in the Cloud.—Gen. ix. 8–17.
3. The Destruction of Sodom.—Gen. xviii. xix.
4. God did tempt Abraham.—Gen. xxii. 1–14.
5. The Lord gave, and the Lord hath taken away.—Job i. 21.
6. And Esau fell on his neck and kissed him, and they wept.—Gen. xxxii. xxxiii.
7. Death of the First-born.—Exod. xi. xii.
8. And the Children of Israel wept for Moses.—Deut. xxxiv.
9. Entreat me not to leave thee.—Ruth i.
10. The Death of Samson.—Judges xvi. 21–31.
11. How are the Mighty fallen.—2 Sam. i. 17–27.
12. The Conclusion of the whole matter.—Eccl. xii.
13. The Chariot of Israel.—1 Kings ii. 1–12.
14. The Man of Sorrows.—Isa. liii.
15. Our Father.—Matt. vi. 9–13.
16. Not dead, but sleepeth.—Matt. ix. 18–26.
17. I will give you rest.—Matt. xi. 28–30.
18. Thy will be done.—Matt. xxvi. 38–42.
19. Eli, Eli, Lama Sabachthani.—Matt. xxvii. 45–53.

20. Kneeled down on the shore and prayed.—Acts xxi. 5.

21. And the Books were opened.—Rev. xx. 12-15.

22. They shall see his face.—Rev. xxii. 1-7.

&c.

&c.

&c.

185. Before writing a Fable in verse, the incidents to be introduced should be set down in their order, thus:—

#### THE SHEEP-DOG AND THE WOLF.

##### *In Prose.*

There was once a ravenous wolf that spent the night in making raids upon the flocks, and the day in regaling himself with his stolen booty. Neither the traps nor dogs could capture him, and the shepherds despaired of preventing his attacks. One day, however, Lightfoot (the dog), in ranging over the forest, came upon the retreat of the wolf, and proposed to reason the matter with him.

"How," asked the dog, "can one of your intrepid mind be guilty of attacking these defenceless lambs? the boar and the lion are your proper prey. Be brave, and feed upon such noble food; but let your great soul melt with generous pity towards these harmless creatures."

"Friend," replied the wolf, "you must weigh the matter thus: We are by nature beasts of prey, and when hungry, must eat. But it is just so with men. Go home, then, and make the same appeal to your master that you have made to me; for men eat sheep by thousands, we only now and then. Be sure the sheep fare much worse with their pretended friends than with their open enemies."

##### *In Verse.*

"A wolf with hunger fierce and bold,  
Ravaged the plains and thinn'd the fold;  
Deep in the wood secure he lay,  
The thefts of night regaled the day.  
In vain the shepherd's wakeful care-  
Had spread the toils, and watched the snare:  
In vain the dog pursued his pace,  
The fleeter robber mocked the chase.  
As Lightfoot ranged the forest round,  
By chance his foe's retreat he found.  
'Let us awhile the war suspend,  
And reason as from friend to friend.'  
'A truce!' replies the wolf. 'Tis done—  
The dog the parley thus begun:  
'How can that strong, intrepid mind  
Attack a weak defenceless kind!  
Those jaws should prey on nobler food,  
And drink the boar's and lion's blood:

Great souls with generous pity melt,  
 Which coward tyrants never felt.  
 How harmless is our fleecy care !  
 Be brave, and let thy mercy spare.  
 ' Friend,' says the wolf, ' the matter weigh ;  
 Nature designed us beasts of prey ;  
 As such when hunger finds a treat,  
 'Tis necessary wolves should eat.  
 If mindful of the bleating weal,  
 Thy bosom burn with real zeal ;  
 Hence, and thy tyrant lord beseech,  
 To him repeat the moving speech :  
 A wolf eats sheep but now and then,  
 Ten thousand are devoured by men.  
 An open foe may prove a curse,  
 But a pretended friend is worse.' ”—*Gay*.

### Exercise 67.

#### *Subjects for Fables in Verse.*

1. The Lion, the Fox, and the Geese.
  2. The Hare and many Friends.
  3. The Elephant and the Bookseller.
  4. The Fox and the Crow.
  5. The Frog and the Ox.
  6. The Town Mouse and the Country Mouse.
  7. The Wolf and the Crane.
  8. The Wind and the Sun.
  9. The Fox without a Tail.
  10. The Three Bears.
  11. The Seven Crows.\*
  12. The Gold Children.\*
- &c.    &c.    &c.

### Chapter V.—Translation.

186. In translating in verse from a foreign language, the following directions should be followed :—

I. Write out a literal prose translation of the passage, and

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\* From Grimm's " Household Stories," which contains some hundreds of Fables, Legends, and Fairy Tales, forming excellent subjects for Versification. Hans Christian Andersen's " Danish Fairy Legends and Tales," contains abundance of similar material.



endeavour to grasp the author's spirit, as well as his meaning.

- II. Try to preserve the same order of ideas as in the original.
- III. Keep the translation as nearly literal as possible.
- IV. Make the measure correspond to that of the original poem in spirit, rather than in form.

187.

Example.—Ad Pyrrham.

“ Quis multa gracilis te puer in rosa  
 Perfusus liquidis urget odoribus  
 Grato, Pyrrha, sub antro ?  
     Cui flavam religas comam,  
 Simplex munditiis ? Heu quoties fidem  
 Mutatosque deos flebit, et aspera  
 Nigris æquora ventos  
     Emirabitur insolens,  
 Qui nunc te fruitur credulus aurea ;  
 Qui semper vacuum, semper amabilem  
 Sperat, nescius auræ  
     Fallacis. Miseri quibus  
 Intentata nites ! Me tabula sacer  
 Votiva paries indicat uvida  
 Suspensisse potenti  
     Vestimenta maris deo.”—*Horace, Book I. 5.*

*Translation.*

“ What slender youth, bedewed with liquid odours,  
 Courts thee on roses in some pleasant cave,  
     Pyrrha ? For whom bindst thou  
     In wreaths thy golden hair,  
 Plain in thy neatness ? Oh how oft shall he  
 On faith and changed gods complain, and seas  
     Rough with black winds and storms  
     Unwonted shall admire !—  
 Who now enjoys thee,—credulous,—all gold,  
 Who, always vacant, always amiable,  
     Hopes thee, of flattering gales  
     Unmindful. Hapless they,  
 To whom thou untried seem'st fair ! me in my vow'd  
 Picture the sacred wall declares to have hung  
     My dank and dropping weeds  
     To the stern god of the sea.”—*Milton.*

## Exercise 68.

*Subjects for Translation in Verse:—*

## A. 1. CANIS PER FLUVIUM CARNEM FERENS.

Amittit merito proprium qui alienum adpetit.  
 Canis per flumen carnem dum ferret natans,  
 Lympharum in speculo vidit simulacrum suum,  
 Aliamque prædam ab alio ferrier putans  
 Eripere voluit: verum decepta aviditas,  
 Et quem tenebat ore dimisit cibum,  
 Nec quem petebat potuit dente attingere.—*Phædrus*, I. 4.

## 2. AUREA ÆTAS.

“ Aurea prima sata est ætas, quæ vindice nullo,  
 Sponte sua, sine lege fidem rectumque colebat.  
 Poena metusque aberant; nec verba minacia fixo  
 Aere legebantur, nec supplex turba timebat  
 Judicis ora sui; sed erant sine iudice tuti.  
 Nondum caesa suis, peregrinum ut viseret orbem,  
 Montibus in liquidas pinus descenderat undas;  
 Nullaque mortales præter sua litora norant.  
 Nondum præcipites cingebant oppida fossae:  
 Non tuba directi, non aeris cornua flexi,  
 Non galeae, non ensis erant: sine militis usu  
 Mollia securæ peragebant otia gentes.  
 Ipsa quoque immunis rastroque intacta, nec ullis  
 Saucia vomeribus, per se dabat omnia tellus:  
 Contentique cibus nullo cogente creatis,  
 Arbutos fetus montanaque fraga legebant,  
 Cornaque et in duris haerentia mora rubetis,  
 Et quæ deciderant patula Jovis arbore glandes.  
 Ver erat æternum; placidique tepentibus auris  
 Mulcebant zephyri natos sine semine flores.  
 Mox etiam fruges tellus inarata ferebat,  
 Nec renovatus ager gravidis canebat aristis:  
 Flumina jam lactis, jam flumina nectaris ibant,  
 Flavaque de viridi stillabant ilice mella.”—

*Ovid*, *Metam.* I. 89–112.

## 3. ROMULUS ET REMUS.

“ Silvia Vestalis coelestia semina partu  
 Ediderat, patruo regna tenente suo.  
 Is jubet auferri parvos et in amne necari.  
 Quid facis? ex istis Romulus alter erit!  
 Jussa recusantes peragunt lacrimosa ministri,  
 Flent tamen, et geminos in loca jussa ferunt.

Albula, quem Tiberim mersus Tiberinus in undis  
 Reddidit, hibernis forte tumeat aquis.  
 Hic, ubi nunc fora sunt, lintres errare videres,  
 Quaque jacent valles, Maxime Circe, tuae.  
 Huc ubi venerunt,—neque enim procedere possunt  
 Longius—ex illis unus et alter ait:  
 ‘At quam sunt similes! at quam formosus uterque!  
 Plus tamen ex illis iste vigoris habet.  
 Si genus arguitur vultu, nisi fallit imago,  
 Nescio quem vobis suspicer esse deum’—  
 ‘At si quis vestrae deus esset originis auctor  
 In tam praecipiti tempore ferret opem.  
 Ferret opem certe, si non ope mater egeret,  
 Quae facta est uno mater et orba die.  
 Nata simul, moritura simul, simul ite sub undas  
 Corpora!’ Desierat, deposuitque sinu.  
 Vagierunt ambo pariter; sensisse putares.  
 Hi redeunt udis in sua tecta genis.  
 Sustinet impositos summa cavus alveus unda.  
 Heu, quantum fati parva tabella tulit!  
 Alveus in limo silvis appulsus opacis  
 Paulatim fluvio deficiente sedet.  
 Arbor erat. Remanent vestigia: quaeque vocatur  
 Rumina nunc ficus, Romula ficus erat.  
 Venit ad expositos—mirum!—lupa feta gemellos.  
 Quis credat pueris non nocuisse feram?  
 Non nocuisse parum est; prodest quoque. Quos lupa nutrit,  
 Perdere cognatae sustinuere manus!  
 Constitit, et cauda teneris blanditur alumnis,  
 Et fingit lingua corpora bina sua.  
 Marte satos scires: timor abfuit; ubera ducunt,  
 Nec sibi promissi lactis aluntur ope.  
 Illa loco nomen fecit: locus ipse Lupercis.  
 Magna dati nutrix praemia lactis habet.”—  
*Ovid, Fasti, II. 388-423.*

#### 4. AENEAS PRECATUR.

‘Atque haec ipse suo tristi cum corde volutat,  
 Adspectans silvam immensam, et sic forte precatur.  
 ‘Si nunc se nobis ille aureus arbore ramus  
 Ostendat nemore in tanto: quando omnia vere  
 Heu nimium de te vates, Misene, locuta est.’  
 Vix ea fatus erat, geminae quum forte columbae  
 Ipsa sub ora viri coelo venere volantes,  
 Et viridi sedere solo. Tum maximus heros  
 Maternas agnoscit aves, laetusque precatur:

'Este duces, O, si qua via est, cursumque per auras  
 Dirigite in lucos, ubi pinguem dives opacat  
 Ramus humum. Tuque, o, dubiis ne defice rebus.  
 Diva parens!' Sic effatus vestigia pressit,  
 Observans, quæ signa ferant, quo tendere pergant.  
 Pascentes illæ tantum prodire volando,  
 Quantum acie possent oculi servare sequentum.  
 Inde ubi venere ad fauces graveolentis Averni,  
 Tollunt se celeres, liquidumque per aëra lapsæ  
 Sedibus optatis gemina super arbore sidunt,  
 Discolor unde auri per ramos aura refulsit.  
 Quale solet silvis brumali frigore viscum  
 Fronde virere nova, quod non sua seminat arbor,  
 Et croceo fetu teretes circumdare truncos:  
 Talis erat species auri frondentis opaca  
 Ilice, sic leni crepitabat bractea vento.  
 Corripit Aeneas extemplo, avidusque refringit  
 Cunctantem, et vatis portat sub tecta Sibyllæ."—

*Virgil, Æneid, VI. 185–211.*

#### 5. AD LEUCONOEN.

Tu ne quæsieris (scire nefas), quem mihi, quem tibi  
 Finem di dederint, Leuconœ, nec Babylonios  
 Tentaris numeros. Ut melius, quidquid erit, pati!  
 Seu plures hiemes seu tribuit Jupiter ultimam,  
 Quæ nunc oppositis debilitat pumicibus mare  
 Tyrrhenum. Sapias, vina liques, et spatio brevi  
 Spem longam reseces. Dum loquimur, fugerit invida  
 Aetas: carpe diem, quam minimum credula postero.—

*Horace, Car. I. 11.*

#### 6. AD VIRGILIUM.

"Quis desiderio sit pudor aut modus  
 Tam cari capitis? Praecepit lugubres  
 Cantus, Melpomene, cui liquidam pater  
 Vocem cum cithara dedit.

Ergo Quintilium perpetuus sopor  
 Urget? cui Pudor et, Justitiæ soror,  
 Incorrupta Fides, nudaque Veritas  
 Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,  
 Nulli flebilior quam tibi, Virgili.  
 Tu frustra pius heu non ita creditum  
 Poscis Quintilium deos.

Quod si Threicio blandius Orpheo

Auditam moderere arboribus fidem,  
 Non vanae redeat sanguis imagini,  
 Quam virga semel horrida,  
 Non lenis precibus fata recludere,  
 Nigro compulerit Mercurius gregi.  
 Durum : sed levius fit patientia,  
 Quidquid corrigere est nefas."—*Horace*, Car. I. 24.

#### 7. AD L. LICINIUM.

"Rectius vives, Licini, neque altum  
 Semper urgendo neque, dum procellas  
 Cautus horrescis, nimium premendo  
 Litus iniquum.

Auream quisquis mediocritatem  
 Diligit, tutus caret obsoleti  
 Sordibus tecti, caret invidenda  
 Sobrius aula.

Saevius ventis agitur ingens  
 Pinus, et celsae graviore casu  
 Decidunt turres feriuntque summos  
 Fulgura montes.

Sperat infestis, metuit secundis  
 Alteram sortem bene praeparatum  
 Pectus. Informes hiemes reducit  
 Jupiter, idem

Summovet. Non, si male nunc, et olim  
 Sic erit. Quondam citharâ tacentem  
 Suscitât Musam neque semper arcum  
 Tendit Apollo.

Rebus angustis animosus atque  
 Fortis appare ; sapienter idem  
 Contrahes vento nimium secundo  
 Turgida vela."—*Horace*, Car. II. 10.

#### 8. MONUMENTUM AERE PERENNIVS.

"Exegi monumentum aere perennius,  
 Regalique situ pyramidum altius ;  
 Quod non imber edax, non Aquilo impotens  
 Possit diruere, aut innumerabilis

Annorum series et fuga temporum.  
 Non omnis moriar, multaque pars mei  
 Vitabit Libitinam. Usque ego postera  
 Crescam laude recens, dum Capitolium

Scandet cum tacita Virgine pontifex.  
 Dicar, qua violens obstrepit Aufidus,  
 Et qua pauper aquae Daunus agrestium

Regnavit populorum, ex humili potens,  
 Princeps Aeolium carmen ad Italos  
 Deduxisse modos. Sume superbiam  
 Quaesitam meritis, et mihi Delphica  
 Lauro cinge volens, Melpomene, comam."—  
*Horace, Car. III. 80.*

### 9. AD TORQUATUM.

"Diffugere nives, redeunt jam gramina campis  
 Arboribusque comae;  
 Mutat terra vices, et decrescentia ripas  
 Flumina praetereunt;  
 Gratia cum Nymphis geminisque sororibus audet  
 Ducere nuda choros.  
 Immortalia ne speres, monet annus et alium  
 Quae rapit hora diem.  
 Frigora mitescunt zephyris; ver proterit aestas  
 Interitura, simul  
 Pomifer auctumnus fruges effuderit; et mox  
 Bruma recurrit iners.  
 Damna tamen celeres reparant coelestia lunae;  
 Nos ubi decidimus,  
 Quo pater Aeneas, quo dives Tullus et Ancus,  
 Pulvis et umbra sumus.  
 Quis scit, an adjiciant hodiernae crastina summae  
 Tempora Di superi?  
 Cuncta manus avidas fugient heredis, amico  
 Quae dederis animo.  
 Cum semel occideris, et de te splendida Minos  
 Fecerit arbitria,  
 Non, Torquate, genus, non te facundia, non te  
 Restituet pietas.  
 Infernis neque enim tenebris Diana pudicum  
 Liberat Hyppolytum;  
 Nec Lethaea valet Theseus abrumpere caro  
 Vincula Pirithoo."—*Horace, Car. IV. 7.*

### B. 1. WANDREERS NACHTLIED.

"Ueber allen Gipfeln  
 Ist Ruh,  
 In allen Wipfeln  
 Spürest du  
 Kaum einen Hauch;  
 Die Vögelein schweigen im Walde.  
 Warte nur, balde  
 Ruhest auch du."—*Goethe.*

## 2. DIE RACHE.

- “Der Knecht hat erstochen den edeln Herrn,  
Der Knecht wär selber ein Ritter gern.  
“Er hat ihn erstochen im dunkeln Hain  
Und den Leib versenket im tiefen Rhein.  
“Hat angeleget die Rüstung blank,  
Auf des Herren Rosz sich geschwungen frank.  
“Und als er sprengen will über die Brück,  
Da stutzet das Rosz und bäumt sich zurück.  
“Und als er die goldnen Sporen im gab,  
Da schleuderts ihn wild in den Strom hinab.  
“Mit Arm, mit Fusz er rudert und ringt,  
Der schwere Panzer ihn niederzwingt.”—  
*Uhland.*

## 3. HEIMKEHR.

- “Ich weisz nicht was es soll bedeuten,  
Dasz ich so traurig bin,  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.  
“Die Luft ist kühl, und es dunkelt,  
Und ruhig fieszt der Rhein;  
Der Gipfel der Berge funkelt  
Im Abendsonnenschein.  
“Die schönste Jungfrau sitzet  
Dort oben wunderbar,  
Ihr goldnes Geschmeide blitzet,  
Sie kämmt ihr goldnes Haar.  
“Sie kämmt es mit goldnem Kamme,  
Und singt ein Lied dabei;  
Das hat eine wundersame,  
Gewaltige Melodei.  
“Den Schiffer im kleinen Schiffe  
Ergreift es mit wildem Weh;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh.  
“Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Lore-Ley gethan.”—*Heinrich Heine.*

## 4. ERLKÖNIG.

- “ Wer reitet so spät durch Nacht und Wind ?  
Es ist der Vater mit seinem Kind ;  
Er hat den Knaben wol in dem Arm,  
Er faszt ihn sicher, er hält ihn warm.
- “ Mein Sohn, was birgst du so bang dein Gesicht ?—  
Siehst, Vater, du den Erlkönig nicht ?  
Den Erlenkönig mit Kron und Schweif ?—  
Mein Sohn, es ist ein Nebelstreif.—
- “ ‘ Du liebes Kind, komm, geh mit mir !  
Gar schöne Spiele spiel ich mit dir ;  
Manch bunte Blumen sind an dem Strand ;  
Meine Mutter hat manch gülden Gewand.’ ”
- “ Mein Vater, mein Vater, und hörest du nicht,  
Was Erlenkönig mir leise verspricht ?—  
Sei ruhig, bleibe ruhig, mein Kind ;  
In dürren Blättern säuselt der Wind.—
- “ ‘ Willst, feiner Knabe, du mit mir gehn ?  
Meine Töchter sollen dich warten schön ;  
Meine Töchter führen den nächtlichen Reihn,  
Und wiegen und tanzen und singen dich ein.’ ”
- “ Mein Vater, mein Vater, und siehst du nicht dort  
Erlkönigs Töchter am düstern Ort ?—  
Mein Sohn, mein Sohn, ich seh es genau ;  
Es scheinen die alten Weiden so grau.—
- “ ‘ Ich liebe dich, mich reizt deine schöne Gestalt ;  
Und bist du nicht willig, so brauch ich Gewalt.’  
Mein Vater, mein Vater, jetzt faszt er mich an !  
Erlkönig hat mir ein Leids gethan !
- “ Dem Vater grauset, er reitet geschwind,  
Er hält in Armen das ächzende Kind,  
Erreicht den Hof mit Mühe und Noth ;  
In seinen Armen das Kind war todt.”—*Goethe.*

## 5. DIE GRENADIERE.

- “ Nach Frankreich zogen zwei Grenadier,  
Die waren in Ruzland gefangen.  
Und als sie kamen ins deutsche Quartier,  
Sie lieszen die Köpfe hangen.
- “ Da hörten sie Beide die traurige Mähr ;  
Dasz Frankreich verloren gegangen.  
Besiegt und erschlagen das tapfere Heer—  
Und der Kaiser, der Kaiser gefangen.



- “ Da weinten zusammen die Grenadier  
Wol ob der kläglichen Kunde.  
Der Eine sprach : ‘ Wie weh wird mir,  
Wie brennt meine alte Wunde.’
- “ Der Andre sprach : ‘ Das Lied ist aus,  
Auch ich möcht mit dir sterben,  
Doch hab ich Weib und Kind zu Haus,  
Die ohne mich verderben.’
- “ ‘ Was schert mich Weib, was schert mich Kind,  
Ich trage weit bessres Verlangen ;  
Lasz sie betteln gehn, wenn sie hungrig sind,—  
Mein Kaiser, mein Kaiser gefangen !
- “ ‘ Gewähr mir, Bruder, eine Bitt :  
Wenn ich jetzt sterben werde,  
So nimm meine Leiche nach Frankreich mit,  
Begrab mich in Frankreichs Erde.
- “ ‘ Das Ehrenkreuz am rothen Band  
Sollst du aufs Herz mir legen ;  
Die Flinte gib mir in die Hand  
Und gürt mir um den Degen.
- “ ‘ So will ich liegen und horchen still,  
Wie eine Schildwach, im Grabe,  
Bis einst ich höre Kanonengebrüll,  
Und wiehernder Rosse Getrabe.
- “ ‘ Dann reitet mein Kaiser wol über mein Grab,  
Viel Schwerter flirren und blitzen ;  
Dann steig ich gewaffnet hervor aus dem Grab,  
Den Kaiser, den Kaiser zu schützen.’ ”—*H. Heine.*

## 6. DER SÄNGER.

- “ ‘ Was hör ich drauszen vor dem Thor,  
Was auf der Brücke schallen ?  
Lasz den Gesang vor unserm Ohr  
Im Saale wiederhallen !’  
Der König sprachs, der Page lief ;  
Der Knabe kam, der König rief ?  
‘ Laszt mir herein den Alten !’
- “ ‘ Gegrüszet seid mir, edle Herrn,  
Gegrüszet ihr, schöne Damen !  
Welch reicher Himmel ! Stern bei Stern.  
Wer kennet ihre Namen ?

Im Saal voll Pracht und Herrlichkeit  
Schlieszt, Augen, euch ; hier ist nicht Zeit  
Sich staunend zu ergetzen.'

" Der Sänger drückt' die Augen ein,,  
Und schlug in vollen Tönen ;  
Die Ritter schauten muthig drein,  
Und in den Schosz die Schönen.  
Der König, dem das Lied gefiel,  
Liesz, ihn zu ehren für sein Spiel,  
Eine goldne Kette reichen.

Die goldne Kette gib mir nicht,  
Die Kette gib den Rittern,  
Vor deren kühnem Angesicht  
Der Feinde Lanzen splittern ;  
Gib sie dem Kanzler, den du hast,  
Und lasz ihn noch die goldne Last  
Zu andern Lasten tragen.

" ' Ich singe, wie der Vogel singt,  
Der in den Zweigen wohnet ;  
Das Lied, das aus der Kehle dringt,  
Ist Lohn, der reichlich lohnet.  
Doch darf ich bitten, bitt ich eins :  
Lasz mir den besten Becher Weins  
In purem Golde reichen.'

" Er setzt' ihn an, er trank ihn aus :  
' O Trank voll süszer Labe !  
O wohl dem hochbeglückten Haus,  
Wo das ist kleine Gabe !  
Ergehts euch wohl, so denkt an mich,  
Und danket Gott so warm, als ich  
Für diesen Trunk euch danke ! ' "—*Goethe.*

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### C. 1. LE CHIEN, LE LAPIN, ET LE CHASSEUR.

" César, chien d'arrêt renommé,  
Mais trop enflé de son mérite,  
Tenait arrêté dans son gîte  
Un malheureux lapin, de peur inanimé.  
' Rends-toi,' lui cria-t-il d'une voix de tonnerre,  
Qui fit au loin trembler les peuplades des bois.  
' Je suis César, connu par ses exploits,  
Et dont le nom remplit toute la terre.'

A ce grand nom, Jeanot lapin,  
 Recommandant aux dieux son âme pénitente,  
 Demande, d'une voix tremblante :  
 'Très-sérénissime matin,  
 Si je me rends, quel sera mon destin ?'  
 'Tu mourras.'—'Je mourrai !' dit la bête innocente.  
 'Et si je fuis ?'—'Ton trépas est certain.'  
 'Quoi !' reprit l'animal qui se nourrit de thym,  
 'Des deux côtés je dois perdre la vie !  
 Que votre illustre seigneurie  
 Veuille me pardonner, puisqu'il me faut mourir,  
 Si j'ose tenter de m'enfuir.'  
 Il dit, et fuit en héros de garenne.  
 Caton l'aurait blâmé, je dis qu'il n'eut pas tort,  
 Car le chasseur le voit à peine  
 Qu'il l'ajuste, le tire... et le chien tombe mort !  
 Que dirait de ceci notre bon La Fontaine ?  
 Aide-toi, le ciel t'aidera.  
 J'approuve fort cette morale-là."—*Napoléon Bonaparte.*

## 2. QU'EST-CE QU'UN HÉROS ?

"Est-on héros pour avoir mis aux chaînes  
 Un peuple ou deux ? Tibère eut cet honneur.  
 Est-on héros en signalant ses haines  
 Par la vengeance ? Octave eut ce bonheur.  
 Est-on héros en régner par la peur ?  
 Séjan fit tout trembler, jusqu'à son maître.  
 Mais de son ire éteindre le salpêtre,  
 Savoir se vaincre, et réprimer les flots  
 De son orgueil, c'est ce que j'appelle être  
 Grand par soi-même ; et voilà mon héros."—  
*J. B. Rousseau.*

## 3. LE VIEILLARD ET L'ÂNE.

"Un vieillard sur son âne aperçut en passant  
 Un pré plein d'herbe et fleurissant :  
 Il y lâche sa bête, et le grison se rue  
 Au travers de l'herbe menue,  
 Se vautrant, grattant et frottant,  
 Gambadant, chantant et broutant,  
 Et faisant mainte place nette.  
 L'ennemi vient sur l'entrefaite.  
 'Fuyons,' dit alors le vieillard.  
 'Pourquoi ?' répondit le paillard ;

‘ Me fera-t-on porter double bât, double charge ? ’  
‘ Non pas, ’ dit le vieillard, qui prit d’abord le large.  
‘ Et que m’importe donc, ’ dit l’âne, ‘ à qui je sois ?  
Sauvez-vous, et me laissez paître.  
Notre ennemi, c’est notre maître :  
Je vous le dis en bon français. ’ ” — *La Fontaine*.

#### 4. VOYAGEUR ÉGARÉ DANS LES NEIGES DU MONT SAINT-BERNARD.

“ La neige au loin accumulée  
En torrents épais tombe du haut des airs,  
Et sans relâche amoncelée,  
Couvre du Saint-Bernard les vieux sommets déserts.

“ Plus de routes, tout est barrière ;  
L’ombre accourt, et déjà, pour la dernière fois,  
Sur la cime inhospitalière  
Dans les vents de la nuit l’aigle a jeté sa voix.

“ À ce cri d’effroyable augure,  
Le voyageur transi n’ose plus faire un pas ;  
Mourant, et vaincu de froidure,  
Au bord d’un précipice il attend le trépas.

“ Là, dans sa dernière pensée,  
Il songe à son épouse, il songe à ses enfants :  
Sur sa couche affreuse et glacée  
Cette image a doublé l’horreur de ses tourments.

“ C’en est fait ; son heure dernière  
Se mesure pour lui dans ces terribles lieux,  
Et chargeant sa froide paupière,  
Un funeste sommeil déjà cherche ses yeux.

“ Soudain, ô surprise ! ô merveille !  
D’une cloche il a cru reconnaître le bruit !  
Le bruit augmente à son oreille ;  
Une clarté subite a brillé dans la nuit.

“ Tandis qu’avec peine il écoute,  
A travers la tempête un autre bruit s’entend :  
Un chien jappe, et s’ouvrant la route,  
Suivi d’un solitaire, approche au même instant.

“ Le chien, en aboyant de joie,  
Frappe du voyageur les regards éperdus :  
La mort laisse échapper sa proie,  
Et la charité compte un miracle de plus. ” — *Chénedollé*.

## 5. LE LAC.

- " Ainsi, toujours poussés vers de nouveaux rivages,  
Dans la nuit éternelle emportés sans retour,  
Ne pourrons-nous jamais sur l'océan des âges,  
Ne pourrons-nous jamais jeter l'ancre un seul jour ?
- " O lac ! l'année à peine a fini sa carrière,  
Et près des flots chéris qu'elle devait revoir,  
Regarde ! regarde ! je viens seul m'asseoir  
Sur cette pierre où tu la vis s'asseoir.
- " Tu mugissais ainsi sous ces roches profondes ;  
Ainsi tu te brisais sur leurs flancs déchirés ;  
Ainsi le vent jetait l'écume de tes ondes  
Sur ses pieds adorés.
- " Un soir t'en souvient il ? nous voguions en silence ;  
On n' entendait au loin, sur l'onde et sous les cieux,  
Que le bruit des rameurs qui frappaient en cadence  
Tes flots harmonieux.
- " O lac ! rochers muets, grottes, forêt obscure,  
Vous que le tems épargne ou qu'il peut rajeunir,  
Gardez de cette nuit, gardez, belle nature,  
Au moins le souvenir.
- " Que le vent qui gémit, le roseau qui soupire,  
Que les parfums légers de ton air embaumé,  
Que tout ce qu'on entend, l'on voit ou l'on respire,  
Tout dise : ils ont aimé."—*A. de Lamartine.*

## 6. LES ADIEUX DE MARIE STUART.

- " Adieu, charmant pays de France,  
Que je dois tant chérir !  
Berceau de mon heureuse enfance,  
Adieu ! te quitter, c'est mourir.
- " Toi, que j'adoptai pour patrie,  
Et d'où je crois me voir bannir,  
Entends les adieux de Marie,  
France, et garde son souvenir !  
Le vent souffle, on quitte la plage,  
Et, peu touché de mes sanglots,  
Dieu, pour me rendre à ton rivage,  
Dieu n'a point soulevé les flots !

“ Lorsqu'aux yeux du peuple que j'aime  
Je ceignis les lis éclatants,  
Il applaudit au rang suprême  
Moins qu'aux charmes de mon printemps.

En vain la grandeur souveraine  
M'attend chez le sombre Écossais,  
Je n'ai désiré d'être reine  
Que pour régner sur des Français !

“ L'amour, la gloire, le génie,  
Ont trop enivré mes beaux jours ;  
Dans l'inculte Calédonie  
De mon sort va changer le cours.  
Hélas ! un présage terrible  
Va livrer mon cœur à l'effroi :  
J'ai cru voir, dans un songe horrible,  
Un échafaud dressé pour moi !

“ France, du milieu des alarmes,  
La noble fille des Stuarts,  
Comme en ce jour qui voit ses larmes,  
Vers toi tournera ses regards,  
Mais, Dieu ! le vaisseau trop rapide  
Déjà vogue sous d'autres cieux,  
Et la nuit, dans son voile humide,  
Dérobe tes bords à mes yeux !

“ Adieu, charmant pays de France,  
Que je dois tant chérir !  
Berceau de mon heureuse enfance,  
Adieu ! te quitter, c'est mourir.”—*Béranger.*



# APPENDICES.

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## I. CORRECTION OF THE PRESS.

The following are the chief rules observed, and signs used, by Printers in correcting proofs for the press:—

1. No alteration should be made between the lines which has not some mark opposite it in the margin, to attract the printer's eye.

2. Instructions to the printer should be enclosed within a circle, to distinguish them from additions to the proof.

3. When a point, letter, or word is to BE CHANGED, draw the pen through it, and write the new point, letter, or word *in the margin*. (See Nos. 1, 5, and 6.)\*

4. When points, letters, or words are TO BE INSERTED, write them in the margin, and mark a *caret* (Λ) at the place where they are to be introduced. (See Nos. 2, 16, 19, 20, and 22)

5. In the case of quotation marks, asterisks, or apostrophes, which are TO BE INSERTED, a curve should be drawn under them, thus " / . (See Nos. 24, 30, 31, 33, 34, and 37.)

6. In the case of a period TO BE INSERTED, it should be placed in the margin, *within a circle* ○, otherwise it might be overlooked. (See No. 29.)

7. When a point, letter, or word, is TO BE OMITTED altogether, draw the pen through it, and write *dele* (d) in the margin. (See Nos. 3, 25, 35, and 36.)

8. Letters or words placed too CLOSE should have a stroke drawn between them, and a *space* (¶) marked in the margin. (See No. 4.)

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\* These Nos. refer to the numbers of the corrections in the "Example of an Author's Proof," &c., on page 177.



9. Letters TOO FAR SEPARATED should be joined by curves (C), and have curves marked in the margin. (See No. 12.)

10. When two paragraphs are TO BE CONJOINED, draw a curved line from the end of the one to the beginning of the other, and write in the margin, "*run on.*" (See No. 7.)

11. When a sentence in the body of a paragraph is TO BEGIN A NEW PARAGRAPH, draw a square bracket ([]) round the first letter of it, and write in the margin, *N.P.* (new paragraph). (See No. 11.)

12. When a word in italics is TO BE PRINTED IN ROMAN, underline it, and write *rom.* in the margin. (See No. 8.)

13. When a word in roman is TO BE PRINTED IN ITALICS, underline it, and write *ital.* in the margin. (See No. 10.)

14. When a word is TO BE PRINTED IN SMALL CAPITALS, draw a double line under it, and write *sm. cap.* in the margin. (See No. 18.)

15. When a letter or word is TO BE PRINTED IN CAPITALS, draw a triple line under it, and write *caps.* in the margin. (See No. 23.)

16. When a word in capitals or small capitals is TO BE PRINTED IN SMALL LETTERS, underline it, and write in the margin, *l. c.* ("lower case," the "case" in which capitals are kept being above the other.) (See No. 21.)

17. When a letter is inserted UPSIDE DOWN, draw a line under it, and make a reverse 3/ in the margin. (See No. 9.)

18. When a deleted word is TO BE RETAINED, draw a dotted line under it, and write *stet* (let it stand) in the margin. (See No. 13.)

19. When a SPACE STICKS UP between two words, it is noticed by a stroke in the margin. (See No. 14.)

20. When a line SHOULD BE INDENTED, put a square bracket at the point where the line should begin, and write *indent* in the margin. (See No. 17.)

21. When a letter of a DIFFERENT CHARACTER has got into a word, a line should be drawn under it, and *w.f.* (wrong fount) marked in the margin. (See No. 26.)

22. When two letters are TO BE TRANSPOSED, draw a short line under them, and write *tr.* in the margin. (See No. 28.)

23. When two or more words are TO BE TRANSPOSED, draw a curved line above the first and below the second, and write *tr.* in the margin. (See Nos. 15 and 27.)

24. When letters or lines stand CROOKED OR IRREGULAR, draw lines above and below them. (See No. 32.)

25. When a second proof, incorporating first corrections, is wanted, write *Revise* on the upper corner: When no such proof is wanted, and it is ready to be printed off, write *Press* on the upper corner.

Example of an Author's Proof, with the marks for making Corrections and Alterations, according to Rules stated on pages 175, 176.

Popular glory is a perfect coquette; her lovers must  
toil, feel every inquietude, indulge every caprice, and  
perhaps at last be jilted with the bargain.

True glory, on the other hand, resembles a woman of  
sense: her admirers must play no tricks; they feel no  
great anxiety, for they are sure in the end of being re-  
warded in proportion to their merit. [I know not how  
to turn so trite a subject out of the beaten road of  
common place, except by illustrating it, rather by the  
assistance of my judgment than my memory, and instead  
of making reflections by telling a story.  
A Chinese, who had long studied the works of  
Confucius, who knew fourteen thousand words, and could  
read a great part of every book that came his way, once  
took it into his head to travel into EUROPE, and observe  
the customs of a people in the arts of refining upon  
every pleasure. Upon his arrival at amsterdam, his  
passion for letters naturally led him to a bookseller's  
shop; and as he could speak Dutch a little he civilly  
asked the bookseller for the works for the immortal  
Ilxifou. The bookseller assured him he had never  
heard the book mentioned before. "What! have you  
never heard of that immortal poet, returned the other,  
much surprised, that light of the eyes, that favourite of  
kings, that rose of perfection! I suppose you know no  
thing of the immortal Fipsihihi, second cousin to the  
moon?" "Nothing at all indeed, sir," returned the  
other. "Alas! cries our traveller, to what purpose  
then has one of these feasted to death, and the other  
offered him himself up as a sacrifice to the Tartarean  
enemy to gain a renown which has never travelled be-  
yond the precincts of China."

whom he thought not very much inferior  
even to his own countrymen

The Author's Proof after the corrections marked on p. 177 have been made :—

Popular glory is a perfect coquette; her lovers must toil, feel every inquietude, indulge every caprice, and perhaps at last be jilted into the bargain. True glory, on the other hand, resembles a woman of sense: her admirers must play no tricks; they feel no great anxiety, for they are sure *in the end* of being rewarded in proportion to their merit.

I know not how to turn so trite a subject out of the beaten road of common place, except by illustrating it, rather by the assistance of my memory than my judgment, and instead of making reflections by telling a story.

A Chinese who had long studied the works of CONFUCIUS, who knew the characters of fourteen thousand words, and could read a great part of every book that came in his way, once took it into his head to travel into Europe, and observe the customs of a people whom he thought not very much inferior even to his own countrymen in the arts of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop; and as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Ilixifou. The bookseller assured him he had never heard the book mentioned before. "What! have you never heard of that immortal poet," returned the other, much surprised, "that light of the eyes, that favourite of kings, that rose of perfection! I suppose you know nothing of the immortal Fipsihihi, second cousin to the moon?" "Nothing at all indeed, sir," returned the other. "Alas!" cries our traveller, "to what purpose then has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartarean enemy to gain a renown which has never travelled beyond the precincts of China."

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### Exercise 69.

*Correct for the Press the Proof on Paper apart.—*

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The following is Exercise 69 as it would stand after being corrected. The pupil is required to make such marks on the *paper apart* as would bring the proof into conformity with this correct version.



### Exercise 69.

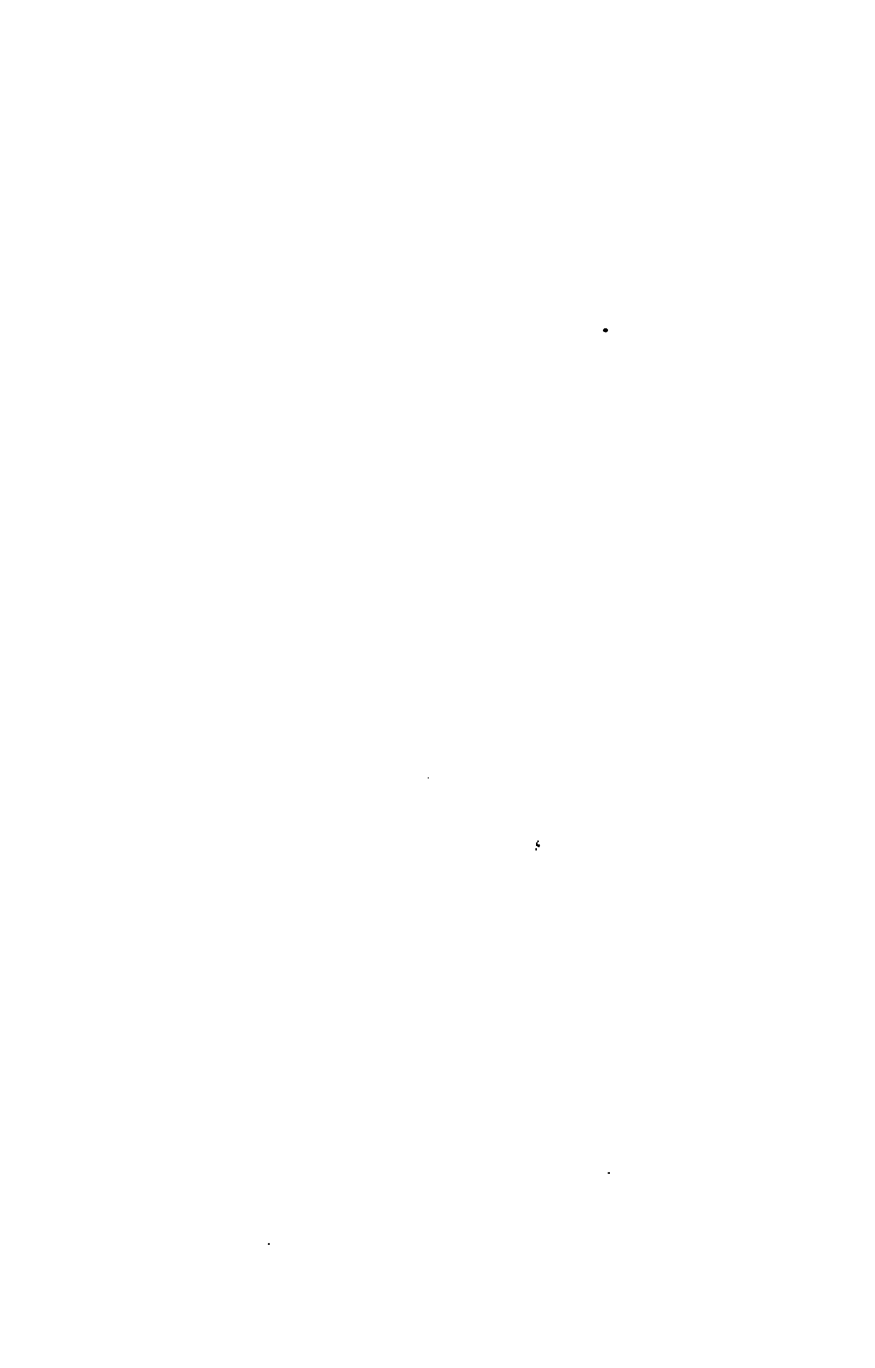
[The following is from the Sixth Report of H. M. Civil Service Commissioners. It is slightly altered from the paper set to a candidate for the situation of Assistant Librarian in the Geological Museum]:—

*Correct the accompanying paper for the Press:—*

Monteagle knew not what to think of this letter, and shewed it to Lord Salisbury, who was not inclined to pay much attention to it, but who nevertheless, laid it before the king. The king had sagacity enough to perceive, from its serious, earnest style, that something important was meant; and this forewarning of a sudden and terrible blow, yet with the authors concealed, made his suspicions come very near the truth. The day before the meeting of parliament he sent the Earl of Suffolk to examine all the vaults under the houses of parliament. In that which was under the house of lords, Suffolk was surprised to see so many wood of piles and faggots, and was also struck with the dark and mysterious countenance of Guy Fawkes, who was found there, and who called himself Percys servant. It was then resolved to make a more thorough inspection, and about midnight a magistrate was sent for with proper attendants for that purpose. On turning over the faggots, the barrels of Gunpowder were discovered. Fawkes had been seized near the door, and matches and everything required for setting the train on fire were found upon him. He at first appeared quite undaunted, but his courage afterwards failed him, and he made a full discovery of the plot, and of all the conspirators. Catesby, Percy, and some others hurried into Warwickshire, where one of their confederates, Sir Everard Digby, not doubting but that the expected catastrophe in London had taken place, was already in arms. The country was soon roused against these wretches, who took refuge in one of those fortified houses which were common at that period, and resolved to defend themselves to the last. But the same fate awaited them which they had de-

signed for so many others. Their gunpowder caught fire, and blew up, maiming and destroying several them. The rest rushed out upon the multitude, and were literally cut to, except a few who were taken alive, and afterwards executed. The king shewed more moderation on this occasion than was approved of by his subjects in general, who were wound up to such a pitch of horror at the greatness of the crime which had been attempted, that they would gladly have had every Papist in the kingdom put to death; and they were very much displeased that James punished those only who were more immediately concerned in the plot.

When the ferment of this affair was over, James employed himself in an unsuccessful attempt to bring about a union between his two kingdoms; but the parliament of England was so much swayed by old and vulgar prejudices and antipathies against the Scots, that it would agree to nothing, except to annul the hostile laws which had formerly subsisted between the two kingdoms. They would have done well to have followed the example of good sense and candour which James really shewed them in his arguments on this point. Argument, indeed, was his delight and his glory. He loved to exhibit his wisdom and learning in long and sometimes glib and sharp answers. But this was all he could do though he could talk he could not act; he wanted both decision and exertion; and the parliament, soon finding out his weakness, listened to his speeches, but paid no other attention to them, and contrived by degrees to strengthen its own power, and diminish that of the crown so, that, while he was perpetually taking of his kingly prerogative, he gradually lost much of it. His bad management of the finances, and his profuse generosity to his favourites, involved him in great difficulties. Amongst other ways of procuring money, he sold titles and dignities. The title of baronet, which might be purchased by any bidder for a thousand pounds, was now first created to supply his necessities. The idea was suggested by Lord Salisbury; and this species of hereditary knighthood is, I believe, still quite peculiar to this country.



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## II. BOOKS OF REFERENCE.

For many of the subjects prescribed (both for Prose and Verse Composition) in the previous Exercises, the pupil will require to gather materials from different sources. The following List contains Authorities and Books of Reference which are in general easily accessible. In cases in which the information necessary for writing a Theme or Poem is not likely to be within the reach of all the members of a class, the teacher is recommended to read, in their hearing, such portions of any of the following works as may be required, on which they should make notes, as directed in § 114. 1. :—

### 1. ANCIENT HISTORY, BIOGRAPHY, MYTHOLOGY, &c.

Dr Smith's Classical Dictionaries.

Plutarch's Lives, Langhorne's Translation.

The Student's Histories of Greece and Rome.

Dr Schmitz's Histories of Greece and Rome, Ancient History, and History of the Middle Ages.

Dr Smith's Dictionary of the Bible.

Dr Kitto's do. do.

Kingsley's Heroes.

Cox's Tales from Greek Mythology ; and Gods and Heroes.

Æsop's Fables, Riley's Translation of Phædrus.

Grimm's Household Stories.

Andersen's Danish Fairy Legends and Tales.

## 2. MODERN HISTORY, AND BIOGRAPHY, ADVENTURES, &c.

Cyclopædia of Universal Biography.

Dictionary of Biography.

Hume's England.

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## 3. MISCELLANEOUS.

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Maunder's Treasuries.

## III. EXPLANATION OF TERMS.

[The Numbers refer to the pages on which fuller explanations and illustrations of the Terms will be found.]

- ALEXANDRINE**,—A verse consisting of six feet, sometimes excessive, 129.
- ALLEGORY**,—A continuous metaphor. A composition in which the subject is represented by successive metaphors.
- ANALYSIS**,—The division of a sentence into its primary elements, 30.
- ANTEPENULTIMATE**,—The syllable before the penultimate, in a word, 124.
- ANTI-CLIMAX**,—An inverted climax. A sentence in which the ideas become less important and dignified at the close.
- ANTITHESIS**,—A contrast of words or ideas in successive clauses, or successive sentences.
- APODOSIS**,—The principal number of a double period, such as a hypothetical sentence: the conclusion, answering to the protasis, 37.
- APOSTROPHE**,—A variety of personification, in which the inanimate and the absent are addressed as if they were alive and present, 58.
- ATTRIBUTE**,—The enlargement of the subject or object, 14.
- CATACHRESIS**,—An over-strained or far-fetched figure of language, as, *the blood of the grape*.
- CIRCUMLOCUTION OR PERIPHRASIS**,—The use of more words than are required for the adequate expression of an idea, 53.
- CLAUSE**,—A member of a sentence which contains a subject and predicate within itself, 15.
- CLIMAX**,—A sentence containing a series of statements rising by regular gradation from the weakest to the strongest. A figure of construction, 41.
- CONTRACTION**,—The reverse of expansion,—a reduction of the expression, without diminishing the ideas expressed, 18.
- CO-ORDINATION**,—The relation of equality between two clauses, 16.
- DESCRIPTION**,—An account of *what a thing is*, 67.
- DETERMINATIVE CLAUSE**,—An attributive clause which limits or restricts the meaning of the word qualified. Called also Restrictive, 36.
- DIFFERENCE**,—Wherein an object essentially differs from others of the same species, 72.
- DIMETER**,—A verse consisting of two feet or measures, 140.
- ELEGIAC STANZA**,—Four lines of simple regular pentameters, rhyming alternately, 128.
- ELLIPSIS**,—The omission of words necessary to the accurate expression of ideas, 50.
- ENERGY**,—The quality of a sentence by which a forcible and vivid impression is produced, 29, 53.
- ENLARGEMENT**,—The addition of words to express additional ideas, 20.
- EQUIVOCAL WORD**,—A word which may admit of more than one meaning, 47.
- EUPHEMISM**,—Circumlocution used to soften a harsh statement, 53.
- EXCLAMATORY PROPOSITION**,—A statement made in the form of an exclamation. A figure of construction, 30.
- EXPANSION**,—An amplification of the expression without adding to the ideas expressed, 17.

**GENUS**,—Wherein an object essentially agrees with others of the same species, 72.

**GRACE**,—The quality of a sentence by which a pleasing effect is produced, 29, 59.

**HEPTAMETER**,—A verse consisting of seven feet or measures, 132.

**HEROIC MEASURE**,—Simple regular pentameter verse, 128.

**HEXAMETER**,—A verse consisting of six feet or measures, 140, 141, *note*.

**HYPERBOLE**,—A figure of language which expresses much more or less than the truth.

**INTERROGATIVE PROPOSITION**,—A statement made in the form of a question. A figure of construction, 30.

**IRONY**,—A figure of language in which the meaning conveyed is the contrary of that expressed.

**METAPHOR**,—A figure of comparison in which no sign of comparison is used, 55.

**METONYMY**,—A figure of language by which correlative terms are interchanged, 58.

**NARRATION**,—An account of *what happens*, or *is seen*, 67.

**OBJECT**,—The complement of a transitive verb, 14.

**PARAGRAPH**,—A series of sentences relating to the same subject, or part of a subject, 67.

**PARAPHRASE**,—The process of converting a sentence from the concrete to the abstract form, or from the abstract to the concrete, 61.

**PAUSE**,—That point in a verse where the rhythm is interrupted, 126.

**PENTAMETER**,—A verse consisting of five feet or measures, 128.

**PENULTIMATE**,—The syllable before the last in a word, 124.

**PERIPHRASES**,—See *Circumlocution*.

**PERSONIFICATION**, or **PROSOPOPOEIA**,—A figure of comparison, by which the lower animals and inanimate objects are endowed with the powers of human beings, specially with the power of speech, 58.

**PERSPICUITY**,—The quality of a sentence which renders it clearly intelligible, 29, 47.

**PHRASE**,—A form of words containing no subject or predicate, 14.

**PLEONASM**,—An allowable redundancy, 49, *note*.

**PRÉCIS**,—See *Summary*, 79.

**PREDICATE**,—The part of a sentence which makes a statement, 14.

**PROPOSITION**,—The statement of the question in an argumentative theme, 111.

**PROSOPOPOEIA**,—See *Personification*.

**PROTASIS**,—The subordinate member of a double period, such as a hypothetical sentence, the premiss, or condition, answering to the apodosis, 37.

**PUNCTUATION**,—The art of indicating, by means of points, what members of a sentence are to be conjoined, and what members separated in meaning, 29.

**REDUNDANCY**,—The repetition of the same idea in different words, 49.

**REFLECTION**,—An account of thoughts and emotions excited in the mind, 74.

**RHETORIC**,—The science of the expression of thought, 13.

**RHYME**,—The correspondence of one verse with another in final sound, 123.

**RHYTHM**,—The recurrence in a verse of *stress* or *accent*, at regular intervals of duration, 122.

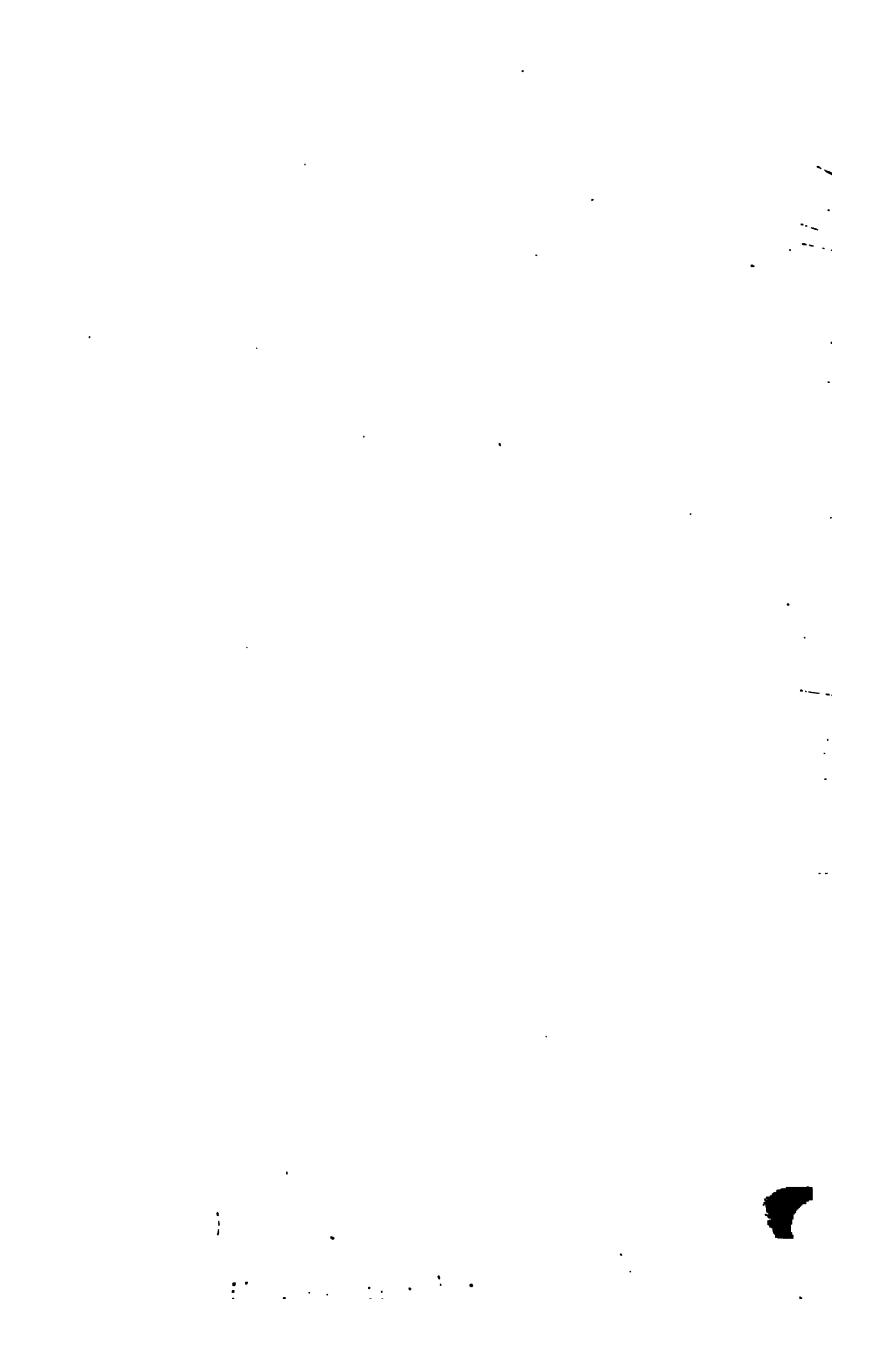
**ROMANTIC MEASURE**,—Simple regular tetrameter verse, 130.

**SENTENCE**,—Words expressing a complete thought, 14.

**SIMILE**,—A figure of comparison, in which the sign of comparison (*as*, *like*) is employed, 55.

- SONNET**,—The Italian stanza, 129.
- SPENSERIAN STANZA**,—P. 129.
- SUBJECT**,—The part of a sentence which names the thing about which a statement is made, 14.
- SUBSTITUTION**,—The process of writing in the place of one word or phrase, another of the same, or similar meaning, 21.
- SUMMARY**,—A selection of the essential features of an extended composition or series of papers : A précis, 79.
- SYNECDOCHE**,—The figure which puts a part for the whole, or the whole for a part, 58.
- SYNONYMS**,—Words whose generic meaning is similar, but whose specific meanings are different, 47.
- SYNTHESIS**,—The building up of elements into a sentence, 29, 30.
- TAUTOLOGY**,—The unnecessary repetition of a word or words in the same sentence, or paragraph, 54.
- TENNYSONIAN STANZA**,—P. 131.
- TETRAMETER**,—A verse consisting of four feet, or measures, 122.
- THEME**,—A series of paragraphs discussing the different parts of a subject; a complete prose composition, 13, 97.
- TRANSPOSITION**,—The process of changing the order and construction of a sentence, without altering the sense, 22.
- TRIMETER**,—A verse consisting of three feet, or measures, 122.

THE END.



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